

Wim Vandekerckhove's column starts here: 1997 has been a tumult-ful year in Belgium. The word got out that official institutions, like justice, had made enormous blunders. People felt neglected, they felt as if they were not part of the justice and government, but that it was something going on completely over their heads. Most of you (I hope all of you) will now think "yeah tell me something new", but because you think that is the reason why you're no ordinary citizens. The fact that a majority of people got aware of being out-ruled is indeed something new and hopeful. But that hope soon turned out to be very naive (now tell me something new).

There were a few cases that triggered the tumult. Most of these events happened in 1996, but rebounded in 1997. One was the fact that a child-kidnapper, rapist and murderer got caught, but could've gotten caught way sooner but didn't because of some neglections on the side of the justice departement. There were also

numerous cases of political parties accepting money from business people to get their projects through. And, there was the Ruanda case, where ten Belgian soldiers died because of misjudgement from the military staff. Their was also a misjudgement of that staff that possibly helped getting the ethnic slaughter started overthere.

Anyway, those really concrete cases filled the bucket and people demanded truth. They marched the streets, organised petitions and raised funds for pressure-groups. Radical left immediatly jumped the wagon, probably thinking the Klasse an sich had turned into the Klasse für sich, which actually serves them pretty good, as they were the

only ones not trying to recuperate the discontent but rather mobilize it towards the true causes.

Unfortunately they failed. They had misjudged the tumult as the class for itself, which obviously wasn't the case. It seemed that the demand was that it would be made public who the 'guilty' ones were in all these cases. Names were wanted, who made this mistake and who neglected that, who was protected by whom and why didn't anybody do that? Those were the questions that had

to be answered. Several commissions were started up

to investigate, interrogate and point out the heads that were to be chopped off. Because this was a demand too: that the guilty ones, once pointed out, would get sanctioned. Surely, these are noble aims. Unfortunately, they only distract from the mechanism behind the 'guilty' ones, they flue the focus from :continues on the back



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# heavy stuff from rhetoric records...



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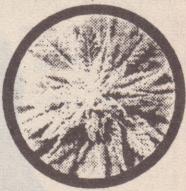
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**Declaration Of Independence:** This is issue number 6 . Feb. 1998 . Cover drawings front & back by: Claudio Parentela (co Galiano . Via Milano 10 . 88100 Catanzaro . Italy). Other stuff by Jason Adams ('Keep your eyes on the sky'), Torben (Disappointed), Jakob (KnuckleHead, Monochrome, Damage D...), Lasse Marhaug (Cock ESP), Mikko (Damnation AD), Jesper, Per Prn, Kris Verreth, Soran, Lars Allergic, Wim Vandekerekhove, Fredrik Jonsson & finally LarsKrarup (who did some layouts as well). Theres only one single short story in this issue . sorry Send us your something (fiction, articles, scenereports...) & well most likely print it. You can keep us in business by buying an ad: 112 page (59x65mm) \$9 . 16 page (59x133mm) \$18 . 14 page (88x133mm) \$27 . 13 page (118x133mm) OR (59x266mm) \$35 . page (177x133mm) \$50. Payment is always up front. Payment is always up front, I mean it. Payment in general: Cash is always prefered will accept almost all currencies, but no coins! You can also pay w unused stamps. If you pay by cheque, add a \$2 banking fee till now noone has seemed to notice this, but it cost us money to cash your cheque. Make cheques & IMOs out to Jakob Nielsen.

Distro by kids everywhere, or at least in most parts of Europe. Wholesale distros include: Active, X-Mist, Dont Belong, 1000-1 Tilt, Choozy, Rhetoric...

**Correspondance:**

Join Kao, Box 2003.9100 aalborg. Denmark  
Fax: (45) 9818 3093 Joinkao@hotmail.com. We try to send either a clipping or the whole zine to everybody who mail us stuff for review, however as some of you have noticed were far from failsafe & seem to forget a couple of names every issue. Feel free to complain. Sorry. Things that doesnt exactly help you get a good review: Press releases, no cover or lyrics enclosed, promo shots of the band posing.

Backissues: 1 (Oct. 96) has Melt Banana, Sixpence, Sabot, TRBNR, short stories etc 2 (Jan. 97) has Envy, Bonescratch, Stalingrad, Zeni Geva, short st 3 (April 97): Counterblast, Mine, Disgrace, Pakeni, Simon Gane, Punk Planet etc 4 (July 97): DeadStoolPigeon, Slug&Lettuce, Frodus, Merzbow, Stale, Brainbombs, Demolition Derby Rec... 5 (Nov. 97): Slang, Boris, Logical Nonsense, Phased 4, stuff on noise.... All backissues are \$2 ppd. (Europe), \$3 (World) each, except 5 which is \$1 (Europe), \$2 (World) or pick 3 issues & pay for 2. & yes, you can pay in your own currency. Thanx. \$5 will get you 8-12 zines inside Europe or 4-6 outside. \$8 2012 etc...

Deadline for 7 should be in the beginning of May, unless we finally admit that we arent fit for doing a regular zine. Circulation is still 1500 copies, a number we'd like to see rise, but w our current mail backlog & none of the current distributors requesting offering to take more copies, it remains a dream.

more vicious stuff from Claudio Parentela...



## POSITIVE HARDCORE • POSITIVE YOUTH



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## the story behind J-underground

Irman Hilmi is a crazy Malaysian in Japan, he's also the inventor & driving force behind the quasi-legendary J-Underground homepage; the essential net guide to the Nippon underground & last but not least he plays banjo in the far-from-legendary "new wave grindcore" act Damage Digital.

× Why did you move to Japan? Where you into punk/HC before moving? Is there any racial discrimination in Japan against people from other Asian countries? > I'm supposed to be studying here, actually got a come here and do my degree. Before coming here, I had the noisier-is-better attitude, and coming from Malaysia I didn't have much exposure to anything more than major-label bands. I listened to a few local bands like the Infectious Maggots, the Pilgrims, Spiral Kinetic Circus, but I was more into industrial stuff last time. I was more into the scene once I came here. There is racial discrimination everywhere. I get it all the time, especially from the older ones, but the kids here are alright. It's mostly by the fact that some Japanese don't admit they Asians, and rather than saying 'We Asians' they go 'you Asians' to us.

× What the cheeseist comment you have ever got in the J-Underground guestbook? > Hmm. that's a tough one. Most of the comments are about J-Underground in general, or bands wanting free advertising. Actually since '95, J-Underground had a number of guestbooks, but it kept getting deleted no thanks to a very unreliable guestbook server. Hundreds were gone just like that, so I gave up on the guestbook for a while until I got it back up earlier this year. I just feel sorry for some of them because they'd ask for some info on the Japan scene, and I'd feel so obliged to write to them, because I know NO ONE would write to them with the info, due to language constraints etc. I just hate it when I have to explain to them about the scene. that's what j-underground is for in the first place! well maybe I don't have enough info in there... oh well.

× You seem to add new graphic to your web site as often as you add information, is it more of your own personal playground than a mission to you?

> I'm supposed to government scholarship to

something they'd done, and that includes me. I just want to have the best website on the Japanese scene in the world, not just being graphics-fancy but valuable content as well. it's more like a personal burden to me than a playground now. I basically run the site alone, and I get a bit of help here and there. If only I can get more people to write for the zine. of course Jon Chang from DxAx helped in the beginning, and he still does now, and I have a few other friends from Tokyo who brings me info, as well as the Japanese-language j-underground mailing list, which has been very useful with rumors and stuff. I just want to make the site useful to someone anywhere in the world looking for some Japanese scene info. Having nice graphics just makes things more interesting.

× What are some of your sources of inspiration for your graphics & layouts?

> Well one of the main reasons why I keep changing the graphics is that I might run into some copyright problems. I've used photos of bands, and make it more 'japanese' I've been starting with Evangelion, that brought lots of attention to the page, and later Gatchaman and now Golgo 13 and Kaiju Booska. I just want the graphics to reflect a Japanese image. As for layouts I go for the fastest, non-cluttering look, that's why I've kept graphics in the band pages to a minimum. Right now we're using a university server, and unfortunately we can only use this server until April 98, when the owner of the account we're using will be graduating (Kusano, DxDx vocals). Hopefully by then we would be in a new server.

× Exactly why is a Mac better than a PC & what are your fave programs (besides games)? > Mac had the first original GUI. Microsoft took the idea and made it Windows. Copycats. You should check out Hotline, the great software for warez, better than irc's DCC or ICQ. It's awesome.

× Damage Digital has been promoted almost exclusively through your homepage, how effective does this work for a new band? > It depends on what way you think of it. it's free, people around the world can see it. so far it's been good, especially after our stint in Malaysia last summer. we basically created a grind/noisecore explosion over there, and we got invited to play again this year, and in Singapore as well. well, we're a 'digital' band, it makes sense that we're on the net. it's good publicity to j-underground, and vice versa.

× What's the current line-up of Damage Digital? > It's Masayoshi Ichinose on drums, Makoto Kusano, Shohei Baba, Misa Moronaga all on vocals (bass, tenor, soprano ha ha) and myself on guitars. We haven't played a gig since early January



## damage digital

because the whole band is busy. two of our vocalists, Kusano and Baba will be leaving for Yokohama and Tokyo respectively upon graduation, so that'll leave us with the 3 original core members. Having 3 vocalists was visually impressive, let's see how things goes. We might truly go digital and start using sequencers, samplers etc... it all depends on whether we can get replacement for those two members, and if not, on whether we can still have that same passion on stage with 3 people, which could be a bit difficult.

× What's it like breaking a string during the first song of your first show? > We were opening for Hellchild that day, there was lots of pressure. I think I got excited. It didn't make too much difference though because we had no other guitar/bass player to be in tune with. I just knew the strings were going to break. Stupid guitar.

× You've played in Malaysia recently, how are the shows there compared to Japan? > Fuck it was awesome. The crowd just goes crazy. But all these segregation due to the type of music you hear is crap. I.e. punks with punks, hardcore kids with other hardcore kids. They have fights back home. In Japan the kids hang out together, no matter what music they listen to. Even Damage Digital is made out of people with really different musical background, but we all listen to grindcore, so that's why we decided that would be DxDx's concept.

× Now that Damage Digital is getting a bit of attention the outside world, will the lyrics change from being inside-jokes to universal minded stuff? > We're not very political at all. And we have nothing really important to say. Actually we have no lyrics. It's just pure nonsense. All vowels and consonants.

× But even so, your web site has a lot of scene politics, like angry comments on bigger rockstar-ish bands... > It's just my personal opinion, and I get blasted for it. I just don't like the idea of bands getting big and manipulating their fans by selling expensive 'greatest hits 24-CD boxed sets'. It just goes to show that when they become rockstar-ish, there were already dreaming of becoming rockstars in the first place. it gets kinda disappointing because you

were the one supporting them when they weren't big yet. This has happened to me with many bands here, they just abandon their true loyal 'core' fans for the big money. Don't you just hate it when people you hate starts liking the bands that you liked before just because it's 'in'? Well then again I might just be prejudiced. × Can you see yourself playing 45 minutes sets sometime in the future? > With sequencers and drum machines we'd be able to play for 2 hours! × You live almost as far away from Tokyo as one can get in Japan, is it hard for a provisional band to get known in other parts of Japan? > Yes. That's why we decided to release more stuff instead. We have like tonnes of releases in the works. 1998 is going to be Damage Digital year. It's pretty expensive to move around and play other venues, plus everyone in the band will be pretty busy.

Just wait for our releases! ×

What will your upcoming releases be & on what labels?

> The nearest release would be a compilation CD from Twin Bhudda Recs in Austin, Texas, that should be out soon. I think 2 or 3 songs are in it. And then a grindcore compilation with Dahmer, Unholy Grave etc on Noise Squatch in NY, and an indie movie soundtrack coming out in Malaysia after that. There's also plans to release a whole album with Twin Bhudda, probably

on tape first, and also on a label in Malaysia. There's 3 other unconfirmed projects (i.e. they called me but I haven't sent in the tape/DAT yet) on Faktion, Northern Assembly and a tape-only noise label in UK. That sounds like a lot of releases, but none of it has actually been released yet, the main reason is which we can't decide on whether to send in our recordings we made earlier as a 4-piece (Shohei Baba got in the band much later), or to re-record altogether as a 5-piece, or to wait for the 2 members to leave, get the replacements (or not) and record then. Hopefully by the middle of the year it'll all be settled. But then again I might just quit everything and start a whole new project....

Irman Hilmi [J-Underground@Grindnet Productions] [www.cs.is.saga-u.ac.jp/laboratory/kusano/irman/bands.html](http://www.cs.is.saga-u.ac.jp/laboratory/kusano/irman/bands.html)  
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# 金樂音 Lydop tageler

## 3 Mile Pilot: Another Desert Another Sea (CD/2LP).

Headhunter/Cargo Music, 4901-906 Morena Boulevard, San Diego, CA 92117-3432 USA

Out of this world. Beautiful music that just keeps getting better and better with each listen. After we got this CD, I checked out a couple of their earlier releases. This one still takes the prize, though. Not to say that the others were bad, this one is just more focused and complete. To get a picture of what they sound like, one might think of the later releases by Afghan Whigs or The God Machine. White boy's soul music with a touch of blue.

The keyboard-harmony in 'The Year of No Light' has more than a little semblance to that of the ancient Supertramp-hit 'Breakfast in America'. Apart from this song it's hard to single out anything, the whole thing just works. The melodies and small fragments of the lyrics have left sediment in some remote part of my brain and will make me company for a long time ahead. Thank you guys! I'll play the devil, you can be the light. Torben

## 25 Ta Life: Strength thru Unity (LP/CD).

Good Life, P.O. Box 114, 8500 Kortrijk, Belgium. Goodlife@imnet.be

What I believe is the most high-profiled NYHC band right now & well, I guess their use of clichéd ghetto slang in their name can be justified since they probably all grew up in some pretty rough neighborhoods. However if the band on the other hand had been 4 German 17 year olds, I'd have used the name+title as a lame excuse for slagging them off. The music? Exactly what I presume you think it is, only better. A lot of drum rimadungadungadung incorporating all 4 toms & some crash cymbals, a lot of heavy heavy guitars & a lot of surprisingly good non-punkish hardcore-ish riffs. Gotta admire their honesty & devotion & yup, I even like their lyrics. jak.

## Acão Positiva/Anomimi Alkoholiki (7").

White Crime, c/o Oliver Zadržek, Šosa 19C, 1000 Ljubljana, Slovenia.

One band from Brazil and one from Croatia on this split tape. Acão Positiva plays rather ordinary hardcore, and is not really something I'll be able to relate to much. Croatia's Anonymous Alcoholics on the other hand do a fine job of being the most messed up acts I've heard for a long time. Comparing them to Flipper or DWG only comes close to describing the obnoxiousness. I'm not even sure it's entirely on purpose, they are just drunk as fuck. File under real punk rock. Torben

## Adhesive: From Left to Right (CD).

Amphetamine, Box 85, 9015 Umeå, Sweden.

As fast as the fastest of the Fat Wreck crew, but not afraid of slowing down either. Relentlessly energetic (drummer=goatbearded cyborg, incredible!), yet essentially just poppunk = an ear-delighting type of catchiness w/o any trace being wimpy. Last but not least, a mix of good political lyrics (= gpl) & more introverted stuff. Thanks Black Flag & Discharge in the booklet, so you know they generally gotta have a good clue on what cool & what's not. jak.

## AFI: Shut Your Mouth and Open Your Eyes (CD).

Nim Records, 7071 Warner Ave., Suite F-736, Huntington Beach, CA 92647, USA

Four laddies got off their skateboards but kept their shades on, played some melodic punk rock with sing-along choruses, mounted their skateboards, took off & are never seen since. 14 songs, 29 minutes. Larks

## All Natural Lemon & Lime Flavors: Turning into Small (CD).

Green Blasphemers, P.O. Box 156, River Edge, NJ 07661, USA. Euro dismby X-Mat.

I'd feel silly having to ask in a record store "Do you have All Natural...", but well, most cool cats order their records by mail anyway. An unusual record for me, yet it fills me w/ shortived gleams of joy & idealized visions of the spring to come or something of that sort... The most quiet & polite record I've yet to review for this zine & the first one that use synthesizers. Very dreamy, almost meditative, reminds me of the most ethereal parts of "Ten Spots" by Shudder To Think mixed w/ Cocteau Twins & maybe a drop of OMD. I'm using all these dead-old comparisons, because honestly I have no clue whatsoever what else is hot in this scene today or even what to call it. Actually except for the very relaxed dance rhythm, way low in the mix, I'd say this was very 80s. But then again I might be wrong. Can't hum their tunes, but I'm sure this record will haunt me for quite awhile. Hot. jak.

## Anomimi Alkoholiki/Tank Warning System (split 7" ep).

White Crime, c/o Oliver Zadržek, Šosa 19C, 1000 Ljubljana, Slovenia.

Another round in the ring with the AA people. This is probably their debut on vinyl; the act is cleaner than the tape I heard. It's growled muffled hardcore that would make guys like @llegic very happy and full of 'lust for life'. Tank Warning System from Macedonia, head for a more traditional hardcore approach. In fact I think @llegic should have written about this, he maybe will next time. The mere existence of music like this in ex-Yugoslavia and the fact that there is also a community of people 'doing it for themselves' is highly sympathetic. Torben

## Anti-Nowhere League: Scum (LP).

KnockOut Records, Postfach 100716, 46327 Düsseldorf, Germany.

Anti-Nowhere League is still alive, wow - huh? Well the good news is that they have gotten better over the years. More and more like Anti-Seen or some rock'n'roll punk band like that. I must admit I'm a bit biased towards them after checking out an old 'live' album recorded from Yugoslavia - it's sooo awful! They sing 'Streets of London' along with the audience. I mean when did you last time belch along to a song like that to a punk concert - it's just not right. And it should never be released, never. Well, back to this release. It's scum rock that leaves me fairly cold, despite the occasional bliss of a reasonably good song. Torben

## Arche: Halas (tape).

Nitric Niewie, P.O. Box 53, 34-400 Nowy Targ, Poland.

This is some of the better stuff I've heard from Poland. Melodic in a rather disharmonic way(!), not really any fast burst of anger, more like hard hitting frustration in between quiet melodic parts + pan flute & synthesizers switching to that dak-dak drumming & just ending up more frustrated than before. Really nice dual vocal. It's like being fried in polish agony or the way you feel being locked in an elevator & no one can hear you & you can't get out no matter how hard you hit on the walls & just to make it worse there's this non stop 24hr German polka folk-music blasting out through the radio in the elevator. If you take that feeling, run it through some distortion pedals, some amps & a PA, you almost got what this tape sounds like ( or at least how it makes you feel). allergic

## Aube/Lasse Marhaug (split CD).

Jazzusin Records, P.O. Box 7002, Trondheim, Norway. lasse@marhaug@online.no

LM uses A & LM sounds. A uses LM sounds solely. Definitely not as loud as I expected, especially the LM parts, tho' he does make some brief & semi-brief bursts of in yer face-noise after some heavy tension building. A stays soft & minimalistic throughout his parts yet able to tickle the hair in your ears but I must admit that I like LM better. All in all it comes out diverse in sounds & not loudness as I thought. Apart from that it's a nice change from the no holds barred noiseattack of Masonna and the likes. -Mikko

## Basement Brats: One Night Bitch (7") & Teen Dogs: Id (7").

No Tomorrow, APDO 1134, 12080 Castellon, Spain.

Two new 7's from my favorite (Spanish) punk-label. Norway's Basement Brats are getting incredibly good, they've substituted their Ramones-like sound from the beginning (with a different singer) for an almost perfect powerpop sound. Both these songs are melodic as hell but never get wimpy or tacky. Spain's Teen Dogs make their debut with this very Australian sounding 4-track ep. Reminds me of the times before the great 80's Aussie bands went for hardrock/grunge but still rocked hard in the Detroit tradition. Kris

## Basement Brats: Happy Sound for Dancing (7").

Screening Apple Records, Düsseldorf, 14, 50939 Kölle, Germany.

The Brats, now with guitarist Egil taking over vocals too, with their first full release as a quartet. I'm not that fond of the A-side which veers a bit too much towards mainstream pop for my taste, 'trashman' on the flip however is as punk as the title might indicate & falls nothing short of their previous output with old singer Ole. The best song with the new lineup, 'I'm down' is still to be found on the '17 1/2' comp on Nitro! (soon?) to be reviewed by someone else on these pages). IMHO the best thing they ever did. I hope they're already thinking about a third album & all the new songs will be as good as 'I'm down'. There was talk about a summer gig in Belgium, but unfortunately that doesn't seem to be happening. Kris

## Bastard Noise: Our Earth's Blood pt. 3 (7").

Rhetoric Records, P.O. Box 82, Madison, WI 53701, USA

"Your ears will bleed..." said the flyer, so I put it on and expected to lift off in 65-degree angel backward through the wall. Then what happens? The noise barely gets going before this dork starts yelling so loud that it's fricken hard to concentrate on the noise, seems pretty cool by the way. I don't believe this! Go away. Get a hobby or something! Damn I'd like to drop a fridge on the head of the aforementioned loudmouth, but flipping the disk must do so far. Then what? Surprise, surprise! Neat feedback goes off with something that sounds like a mix between an illdisposed alien & a blackmetal dude run over by a truck on top of it, and giving a lecture on the finer points of making dinner from jerks who talk when they shouldn't. Well, I guess I wish so... the lyrics are actually quite cool anyway & I guess BN have a major problem with Lost & Found. I also wish they'd made this side at least double as long. -Mikko

## Bitchlap/Urban DK (split 7").

Shitpile, P.O. Box 36, Kenosha, WI 53141, USA

2 of the punkiest mid-westerners currently team up for a split. Bitchlap is bits of everything in a blender, but w/ a firm base in punk & combining this w/ a well-articulate "fuck you" attitude. I've already been praising their song "Assassination Celebration" in a previous issue, a totally cool skankup tune & their other tracks are almost equally as good. Urban DK has a firmer grip on the throtle/liver, kinda straight ahead&upfront, but also very together & never amuck. Sort of a black leather jacket & biker boots hardcore feel. Well worth your time+money. jak.

## Bongzilla/Cavity: Live (split dbl 7").

Rhetic Records, P.O. Box 82, Madison, WI 53701, USA. rhetoric@excpc.com

I love the bandname Bongzilla, their previous 7" on Rhetic were better, more personal and fitting the name. On this they come out quite ordinary sounding, maybe because of the live recording. Or maybe the tracks were picked to match Cavity. Cavity on the other hand benefited significantly from the circumstance of this being a live take. They're free of the dry and sterile sound on their Bacteria Sour CD. So while Bongzilla is just all right, Cavity really sounds like one hell of a live band d.

Enough chunks of hardcore Sabbath riff-o-rama and desperado vocals on here to keep me interested. Cool looking proletarian artwork by Scott Kawczynski, too. Torben

## Burst: Two-Faces (CD).

Birdnest, Kolmåg 4, 731 33 Köping, Sweden.

This is awesome SXE sounding HC W/ some chungga-chungga parts & always some great details like breaks etc. to watch out for. The guitar work is nice + varied & the drum & bass players are damn tight. Sometimes I think they sound a bit similar to Nine from Sweden or at least they kind of give me the same feeling of being overloaded w/ energy, which makes it impossible to sit still. jpg

## Capitalist Casualties: Dope & War (7").

Skip-a-Ham, P.O. Box 420843, SF, CA 94142-0843, USA

Ka-zonk. Frantic sorta power violence. Ultra-fast drumming, violent shouting, guitars that goes "humm" in very nasty way. This is the sort of music that comes at you w/ 120MPH, & smack you in yer face & when you regain your consciousness, you'll realize that there's no hope, but to suffer & listening to this 7". allergic

## Cap'n Jazz: Analphabetapolothology (2CD).

Jade Tree, 2310 Kenwynn Rd, Wilmington, DE 19810, USA

49.27 + 49.59 = 98.86 = 1 hour, 39 minutes & 26 seconds (I think). This is what Cap'n Jazz have to offer during 34 songs. At first this would unsophisticatedly seem to be too long time to spend on company w/ just one band, especially in the world of HC, but it really isn't. The reason why is because it's so damn varied & experimental & thereby never gets the chance to get boring. On these cds from the by now long gone Cap'n Jazz you get the chance to mess around in their history of compositions w/ great possibilities 'coz on this discography release you'll find every song & I really mean each & every song these guys ever created. It contains their album, all 7's + comp. tracks, the theme song to 90210, copy song w/ A-HA and more. Musically it's crazy sometime experimental emo rock w/ lots of surprises. If you haven't made acquaintance w/ Chicago's Cap'n Jazz yet this is an awesome way to do it... do it. jpg

## Carlos: Bigger Teeth (CD).

Headhunter/Cargo Music, 4901-906 Morena Boulevard, San Diego, CA 92117-3432 USA

Carlos' departure seems to be Marc Bolan and Californian sunshine, plus some of this distorted power guitar sound made world-known a city, which cannot be mentioned without everyone thinking of, a that rhymes lunch. This band got all the possibilities in the world, they could be the next Stued, as the song 'All Powerful' witness, or more likely Smashing Pumpkins... They blow away most of their contemporaries: Foo Fighters, Seaweed, Radiohead and Verve - for God's sake they blow the uterle rumble of Verve to atoms. Wildly contagious melodies seems to be the Headhunter trademark. Need to check out the previous LP, which Shimmy Disc's Wayne Kramer produced. Bigger Teeth works best for me 5 dB before tinnitus, good pop rock always did. Torben

## Cause for Effect/Utter Bastard (split 3" CD).

Tyft Lext, P.O. Box 37, 55800 Imatra, Finland

Guess you never miss out on Cause for Effect w/ their technical (blues) grind. Hardhitting brutal stuff. J really works that guitar out well. Cheesy 'till the end & grinding their way through the finnish night, fucked up on some homebrew vodka, that'll make you blind if you drink more than one gallon. Insane, grinding & growing from the belly. Utter Bastard - ugly harsh powerviolence w/ a growling vocal that goes lower than 50Hz + co-screaming. Guitars sound similar to chainsaws & the over all impression is ten forest workers in a fight, being drunk on gasoline. Chaotic as a mall 10 o'clock Saturday morning. This is something close to an awesome 3' & my inside is bubbling w/ joy. allergic

**Cavity: Somewhere Between the Train Station... (CD).**

Rhetoric Records, P.O. Box 82, Madison, WI 53701, USA.

This Rhetoric release could consist of two Florida-bands: On the first 6 songs Cavity spews out some modern, doomy Sabbath with treble growling & feedback that sounds like someone pushed a button. Not bad, but with this style as well as with most rock-styles it all comes down to the riffs, & they're not exceptional. It takes more than style-consciousness to play Sabbathish & few besides Sleep or Floor have succeeded.

Cavity comes next with sonic sludge-hardcore that feels alive compared to doomy Cavity's restrained expression. The simple riffs work better in this sound & Eyehategod-fans or scum like that will enjoy. Larsk

**Cellophane Suckers: Lovin' You Ain't No Crime (7").**

Radio Blast Recordings, Sternwirt Str. 54, 40223 Düsseldorf, Germany.

Though a faulty balance was messing up things, the potential was easily recognizable when I saw these guys doing a support at the Underground in Cologne a couple months ago. They're one of the few around these days, who manage to pull off what is basically classic rock&roll, to good effect. In their sound you'll find traces of early Rolling Stones or CCR, mixed with all the good that punk brought (the C Suckers lean over to the Heartbreakers/NY Dolls style). 'Go wild!', the third song on this ep, is really excellent, the Lazy Cowgirls would wish they'd ever be able to come up with something like this! The band sporadically plays Belgium, I'd suggest you don't miss their next gig & also pick up their split with the Jet Bumpers, yet another great German band (something's definitely happening there, guess they got tired of hearing the best European countries for punk rock&roll are Spain & Norway & decided something had to be done about that, no suck luck here in Belgium yet). kris

**Chaos UK: Heard It, Seen It, Done It (CD).**

Vinyl Japan, 98 Camden Rd, London NW1 9EA, UK. Office@vinyljapan.demon.co.uk

As the title might have revealed this is all cover versions & indeed a genuine connoisseurs choice of immortal classics; Public Image Ltd., Plasmatics, Elvis Costello, GG Allin, Ian Dury are all featured here. However the only song that sounds anything remotely close to the original is "Fuck All Y'all" by Antiseen, which is - I guess - because Chaos UK sounds quite a bit like the southern confederal rockers nowadays gruff & unpolite, kinda like Joe Sramdancer gatecrashing the Royal Ballet. Hur a bit though to hear them mutilate one of the greatest songs of all times "Witchhunt" (by the Mob), but words like "sacrifice" probably won't have much effect here. They apparently have 2 drummers now, which however is impossible for me to hear, maybe they coordinated so that both will have one hand free to drink at all times. But then again Chaos UK Coordination? nah... they're probably just not too good at counting, jak.

**Chaosbastards: Unheilverkundend (7").**

Si Tu Souris, Silke Baxler, Stöckkunststr. 4, 04277 Leipzig, Germany.

Rumours has it that Chaosbastards are some of the people from Hiatus after they split up. Mean & straight in yer face aggressive crusty hardcore. Dual vocal - man/woman - shouting & yelling, crusty guitar sound & dak-dak drumming. Basicly, this is nothing new, but for reasons unknown I like it. It's plain, ratting punkrock, no pretending, just beers & a pissed attitude/bloody lovely punkrock! allergic

**Congress: Blackened Persistence (CD).**

Goodlife Rec., P.O. Box 114, 8500 Kortrijk, Belgium.

SE from Belgium. The music is, dare I say, the usual metal-HC-SxE style, tho' there's more death-metal-like guitar licks to be found here than usual. Contains also classic mosh parts & a bit of the even more classic "the-whole-band-sings-along-even-though-it-sounds-rather-shitty" choir, a few melodic-metal solos that would make Integrity jealous, the singer has an annoying shouting thing going on, & I guess that's it. It doesn't turn me on in anyway & frankly, I find this very boring, this progressive-melodic-metal-thing & there's 6 bonus live tracks for Cd-rom. Honestly, I don't see how it can be a bonus. allergic

**Corrupted/Black Army Jacket (split 7").**

Frigidly Discos, Villa Kawayi #10/2-3-14-14-18 Kiyonouchi-cho, Nishikyu, Osaka 550, Japan. Corrup@osk2.threewebs.net.org BA is tough, unpretty & MITB-like w/ bits of Neanderthal, Rorschach & Born Against thrown in for good measure. Kinda like aggrocore played backwards & w/o the big muscles. Doesn't quite match in coolness w/ any of the aforementioned, still it's a pleasing layer of rhythmic noise. Corrupted is as heavy, hairy & ugly as ever before; forget about moshing, this is slow, slow, slow sludge & a rather scary sounding version of it as well. The band Grief wishes they could be. A strong split, jak.

**Corrupted/Enemy Soil (split 7").**

HG Faz, 401 Honjo-M.2-3-2 Yoyoi-cho, Nakano-ku, Tokyo 164, Japan.

Represented here are 2 very different sides of current extreme music & this time Corrupted actually made a song that's not in Spanish. The music however is still the same type of aural terrorism that has become their very own trademark, like a heavyweight truck race w/ the handbrakes pulled... Enemy S. is unintelligible slash&burn grind & while they have the ability to kill, here they only manage to cause skin irritation - should be more selective about what to release. Well worth it for the Corrupted side though, jak.

**Craving/Woodhead (split 7").**

Revolution Inside &amp; Short Egg Records, Mainzerstr. 37, 66111 Saarbrücken, Germany.

The Germans are getting really serious about the noise-rock thing and on this 7" you get two of the best I've heard. It's a co-release between the two labels. These two bands are two of the best representatives of the boom in German noise-rock. Craving has another 7" ep on Revolution and a CD on some other label, that escapes my memory at the moment. They gave two tracks to this, one a bit more nasty sounding than what I remember from the previous 7", another a lot more melodic than anything I heard before from them. There is a good possibility that the CD might be

worth getting judging from this. On the other side of the split is Woodhead, they deliver the goods with a firm grip on balls out noise rock heavy rotational noise-rock tunes that won't leave me alone for the rest of the day once they have been on the record-player. Woodhead: a very pleasant surprise. Maybe you haven't heard it yet, but Chicago relocated to Germany and is doing fine. Torben

**Culture: Heteronome (MCD).**

Good Life Recordings, P.O. Box 114, 8500 Kortrijk, Belgium. goodlife@irmt.be

These guys play standard chugga chugga HC and try to be heavy, but not hard enough = tuning down would be a good start. I found this boring except for the spoken word which actually fucked

me over pretty much, though I can't really point out the reason why it got under my skin. It's about a guy who misses his girlfriend and loses it pretty much as time passes by. Maybe I should pull my shit together & get some female attention one of these days. -Mikko

**Dada Nation: Hit Me Hard (LP).**

Bootleg, sona address.

This is a collection of early tapes/demos/live recordings etc. from DaDa Nation, from early period ('86-'89) a band which is now about to get signed on a big label (if the rumors are true). This is an excellent document of how they used to sound; collages of drum-loops and heavy bass, but you can still hear the influences of what today is an industrial-dub monster from hell. Get everything you see by these guys. -Lasse M.

**Datsun: Bangerange... (there goes my ass) (7"ep).**

HaiMe Records, Deichmannsa 17, 0178 Oslo, Norway.

More bad boys from Oslo, I bet they frequent the same gay biker's club as Turbonegro, though, on second thought, if they drive a Datsun, probably not. Maybe some of you are old enough to remember the times before said Turbonegro became Europe's new punkrock-gods, they had a sound that was a lot more grunge, well Datsun takes some hints from that, adds some hardcore/fast punk type vocals & of course plain old punk & mixes all of these together. Let's hope they'll stick with it & we're not gonna lose them to the heavy metal pansies like with Gluecifer kris

**Dawnbreed: Aroma (CD).**

TransSolar, Bismarckstrasse 6, 50675 Käbber, Germany. transsolar@compuserve.com

By blending hard-core (of the new school) with jazz- and funk-elements Dawnbreed has developed a very personal, wide-spectered, dynamic and very-well-functioning style. Without ending in the abrupt or fragmented, the band manages to unite harmonic and slow sections with high-energy rip-your-ears-off-HC given an extra 'lift' by saxophone or trumpet. This 'balanced' chaos is mirrored in the texts, being written in a mixture of English and German (and a little Spanish), and having a very strong (and admirable) non-epic sense. The only negative thing to say about this album is that some of the longer (pure) jazz-sequences have a tendency to become a bit flat and without the sense for dynamics, that carries 'real' modern jazz. But it is a minor reservation - the album is directed towards HC-listeners, not jazz-heads. One of the best albums I've heard for quite a while. And most genre-transcending too. Go get it! Pörm

**Deathstoolpigeon: Statue (CD).**

Crucial Response, Kaiserstrasse 98, 40947 Oberhausen, Germany.

The impossible follow up to the incredible "Strike Anthem" from 96 & a bit of a let down; while the vocals are just as charged, both aurally & lyrically, the band sounds more lingering w/ kinda scampy songwriting & yet, I guess this release is still above mediocrity. Another band that broke up right after we interviewed them, a post-humorous statue of Europe's best commiecore band since ManLiftingBanner. jak.

**Deathreat (7").**

Punk, P.O. Box 40892, SF, CA 94141-0892, USA.

Semi-chaotic HC w/ a shouting singer. The kind of band where the drummer plays fills & cymbals every time he can get away w/ it, instead of hitting the snare. Combined w/ some maniac guitar licks & odd breaks make the music sound furious & chaotic. Underneath it all there's a bass thumping away. I must admit, I'm not sure about the guitarick'n'breaks coz the sound is rather thrashy. This is pretty much ok. allergic

**Deepest (7").**

Ene Rec., P.O. Box 578, 2200 Copenhagen Bron, Denmark.

They've got some serious mosh going on here. Not unlike the old Copenhagen band Grænseoverskridende Naivitet, except Deepest is more hip-hop-ish in a way. They've got a rappin' shoutin' distorted vox + a clean vocal that sounds like a deranged person. Groovy guitar licks moshin' the night away, this is definitely chugga-chugga to the bone. Makes you wanna tap your foot, while pullin' bricks out of the road. allergic

**Dee Rangers: This Is Not the Modern World (7").**

Ene, P.O. Box 2125, Bellingham, WA 98227-2125, USA.

A 50 % winner, but given it's a 4 track ep, that still means 2 good songs. As it happens I like the songs written or co-written by guitarist Nicke the best & good for me, cos I've been corresponding with him a bit lately & as a result he was so kind to send me this 7" so I'm saving myself an ass-kicking. No really, especially 'Shark Stalk' the very Link-like instrumental he wrote rocks pretty hard. The two vocal songs sorta dwell towards Swinging Neckbreakers-type garage & one thing I can tell for sure, these Swedes easily top anything the Nomads have been coming up with lately, kris

**Del/Green Monkey (split 7").**

Jazzin Records, P.O. Box 1402, Leangen, 7002 Trondheim, Norway. inwarhaug@online.no

This is a Betley Welcomes Carefull Drivers - Jazzin co-release. They apparently both cover a Sonic Youth song. I'm not sure it would be possible to recognize it, if I ever heard the originals. They are both taking off into the noise hinterland where Sonic Youth's original music is merely comparable to lullabies. Thurston Moore is taken in oath on the dead. Green Monkey plays the more traditional noise-like track 'Inhuman' on this. The single can be had for \$ 5ppd. from the label, and is printed in 444 spotted kitch looking purple numbered copies for 7" collector scums to snatch up. As always with Jazzin a great finish to the whole thing.

Del have members from Slowburn and Origami Replika, and will in a foreseeable future have a longplayer out on Jazzin/Apartment Recs. So stay tuned for some more sonic sounds from the Polar Regions. Torben

**Detestation: The Agony of Living (CD).**

HG Faz, 401 Honjo-M.2-3-2 Yoyoi-cho, Nakano-ku, Tokyo 164, Japan.

This is what could be characterized as old-school hardcore punk. Simple guitar riffs but not w/ the classic umpti-umpti drumming, nor w/ the almost equally classic crust drumming, but just straight outta the highway dak-dak, holding a decent tempo & spiced w/ a rather angry female vocal shouting out somewhere between the guitar & the bass & actually quite nice for a chance hearing a shouting woman instead of all these angry young men! Cool & definitely politically aware lyrics. Pretty much OK but not essential. allergic

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**Slyde on 115**

# 金來音 Lydoptagelser

**Dezerte: Kolaboracja II (CD).**  
QQRQ, P.O. Box 45, 02-792 Warsaw, 78, Poland.

Originally came out on vinyl 18-10 years ago or something, was a damn good one back then & is still pretty much okay today. Has Quasi-socialist "educational" artwork, which I take it as a half-friendly pastiche coz as far as I remember the band has been card-holding anarchists the almost 15 years they've been together. Varied, steam-rolling & catchy in an unorthodox way & more punk than hardcore, altho if they were to mingle w/ a crowd, they'd fit perfectly well w/ the latter. Yeah. jak.

## Dignity for All/Wise Up (split 7").

Soul Ameria, 2-4-4 Toko Chitose-shi, Hokkaido 066, Japan.

When defining emo as a style that make extensive use of contrasts in music, this is somewhat undifferentiated, but still rather emo-esque, putting most accentuation on the vocals alone. Both bands are good but especially Dignity for All puts a lot of heart & feeling into their music. From Sapporo & Tokyo respectively. jak.

## Dish H2O: still looking for a title, ed. (7").

do: Revolution Inside, Breite Str. 76, 53111 Bonn, Germany.

The cover-illustrations of this ep feature happy housewives with their new D.I.T. machinery in a collage of 50's Flash Gordon technology optimism. We know, positively, that sounds were recorded in Dortmund by 5 people on a mixture of rock-instruments, spielzeug & kombiniert schrott. Sound-structures have a basic Albinia-quality but are slightly looser & the trash-percussion & noisy toys contribute to create a quite unique Dish H2O-sound. Info regarding title would be welcomed & printed in JoinKao #7. Lars K

## Dogliveroil: Six Physiognomies (cassette).

Labyrinth Recordings do Robert Marzano, 412 Quentin Road, Brooklyn, NY 11223-1943, USA.

Dogliveroil, obviously not satisfied with leaving us half deaf with the Pain Jerk collaboration CD last year and the split ep with Cock E.S.P. the year before, is at it again; a 60 minute dive into a mud of brute electronics and tape collages. Rotten, direct and thick; Dogliveroil hits you like a fat woman out of control on rollerblades. And I swear I heard a "Plan 9 from Outer Space"-sample in there somewhere. -Lasse M.

## Egizan: s/t (LP).

Kultur X, Eisenbahnstr. 2, H831, 65929 Frankfurt, Germany.

1st song is maybe like Doughnuts backed up by 2-3 members of DeadGuy, then they switch over to something completely different & thereby overstep the boundaries of a traditional rock structure, venturing into what's much more intricate & eclectic & yet very powerful & hardhitting. If I'm gonna mourn about anything about this release it would be that the vocals sometimes takes up too much presence compared to the music; even if the latter is supposed to be merely a vehicle for the former, it's still a bit of a pity, coz the band is damn good. Lesbians by the way, but not really putting that much emphasis on their sexuality – instead most of the songs are about gender roles & male pigs & such. Right on. jak.

## Ehtoollinen: Sodan Jaloissa (2x7").

Skyyd, Fijala, Timolaunienkatu 6D, 31, 33710 Tampere, Finland.

Beautiful, beautiful gold-on-brownish-red cover-print. Midtempo, mid80's Finnish HC crossed w/ what to me sounds like a touch of Poland. Harsh enough to slap you in the face, yet fully aware that harsh music is not only about being fast or screamin' like a hamster on fire. No-nonsense oldfashioned hardcore from start to stop. jak.

## End of the Century Party: Songs-Dances-Drums (7").

Ensured, P.O. Box 169, Foster Court, Bradford, West Yorkshire, BD7 1YS, UK.

This really makes me go "grrr" & throwing around w/ my pillow. Fast hardcore & neat violent screaming. Guitar melting together w/ the bass & creating a wall of noise, yet complicated licks fills the room & mixed w/ the 1/2 maniacal drumming nearly makes my ear bleed. Hectic & semi-neurotic & blah = this is really great hardcore & it makes mosh around, stagediving from my bed, whilst throwing my pillow around! Awesome (by the way, nice cover, Nick)! allergic

## Enough/Juggling Jugulars (split 7").

\$3 ppd, world. Filip Majchrzakow, P.O. Box 13, 81-806 Sopot, Poland.

Judging from the photo collages that almost always seem to accompany Polish HC releases, bands there spend a lot of time standing outside in the cold next to their van. The Jugulars are from Finland & rather wellknown in the Euro underground by now, combining melody & harshness & wind up w/ something powerful yet catchy. Enough is cruster & more right on noisy, Polish political hardcore that eats nails & spits fire. Good. jak.

## E.S.K.: Dreck (7" ep).

Kartsquid do Neuholz, Breitscheidstr. 5, 34119 Kassel, Germany.

Straight-ahead punk rock with ska influences and violin. Social aware lyrics, not to say socialist lyrics, which are sung in german, make up for the latent musical shortcomings on this 7". There is a song about the trials against aussie leaders by the wessie state as the "winning" party of the cold war. You can't hoover the heads of people - and BTW Marx was right about a lot of things and still is. How he was interpreted and put into practice is a totally different thing, however. The central parts of his economic analysis still holds and the distribution of wealth today between individuals and nations speaks it's own language. I don't know what we should do about this, maybe listen to what these people have to say with open minds. Torben

## Evance: If Tomorrow... (7").

221, 3-19-12 Koenig-Kita, Suginami-Ku, Tokyo, Japan 166.

Anti-authoritarian self-produced Tokyo HC that doesn't stop for air one second. Simply put, it's the high-calibre ferocity that gets a high score on this reviewer's chalkboard. jak.

## Evil Moisture: Gak (LP).

Quick Latin Handful, 43 Abberdale RD, Susesex, BN26 6JJ, England.

In many ways the most original and fresh noise album I've heard in weeks; in Andy Blous' world noise isn't just layers of contact microphone rubbing wall-of-noise tape-fuzz blasted at top volume on the four track. Evil Moisture is out to annoy and wake you up. "Gak" is extensive editing and use of stereo and silence, and remains one of the few noise recordings I've heard lately where you have no idea what's going to happen next. Reminds me of some of the old Runzersturm & Gurgelstock LPs. Must have. -Lasse M.

## Facade Burned Black: Who Will Save the Unwanted (7").

Rhombus Records, P.O. Box 82, Madison, WI 53701, USA.

At last! Something worth listening to. Fuck me, I feel like a reborn christian! Sludgy HC all over the place w/ frustrated & tormented voxwork in the Cavity/Disembodied (confession 7")-area, but they're both topped by this. FBB will probably break my spine someday coz headbanging to this always turns into severe bodybanging especially during the fucking heavy evil slo-mo parts. There you have it, I'm hooked, now give me my goddamn dope. I totally diggidydiggidydig this shit!! -Mikko

## Fake Hyppi: Start a New Game?

Fake Inc., 11 Rue Lejene, 31000 Toulouse, France.

3-piece band that doesn't sound very French to me. Poppy hardcore in a pre-the-Californian-plague style, melodic but not sugarcoated & a lot in the vein of old DC like Dag Nasty or Government Issue. 6 songs & a pretty decent appetizer, but not really a whole meal. jak.

## Far Apart: Hazel (7").

Carwash, P.O. Box 39, 46221 Vänersborg, Sweden. nlbninja@hotmail.com

Guitars that sound like they're skating on a smooth surface while the other elements of the band are slowly drifting in each their own arbitrary directions – yet everything form an entity; good melodies w/ a sensitive, kind touch of a Quicksandish, Fugazi-ish origin. Just kind of very cool, really. jak.

## Fatzo (10").

Revolution Inside, Breite Str. 76, 53111 Bremen, Germany.

Beautiful, laid back one drumbeat pr. minute-kind of music. Good for rainy days, autumn & other situations where moodiness or slight depressions are carried through. Not punk or hardcore at all, more likely souls turned inside out with guitar, bass & vocals &... is there a rhythm-instrument somewhere? Nice package, too. Söran Fatzo might have used some of the same musicians. This is a pretty versatile album, there's the obvious psychobilly songs but also an instrumental, and though not really that inspired it is a welcome change from Fenech's weak vocals. I doubt he'll be attracting many non-Meteors fans with this, not me in any case. kris

## Final Holocaust: Your Own Holocaust (7").

Distortion, P.O. Box 129, 40122 Göteborg, Sweden.

Can't remember the last time I heard Scandi-core played this wild & so muddily produced. The vocalist is supposedly female, but sounds more like Conan the Barbarian going berzerk. All at a mindblowing breakneck speed, just perfect for grinding your teeth to or beating up the couch in a man-against-furniture fight. jak.

## Flaming Sideburns: Close to Disaster (7").

Meanoopas, Rantaniemi 28A, 02230 Espoo, Finland.

## Flaming Sideburns: Get down or get out (7").

BARK do Lars Kragh, P.R. Kolmangade 20 Postkod, Kolmangade 33, 1000 Kbh. K., Denmark

Solid though somewhat unspectacular new & upcoming garageband from Finland. Picking standards ("Lucille" on the 1st & "Dirty Robber" on the 2nd) doesn't really help either. Mind you, all is very well done & I bet any Estrus fan will go ape over this, but not those of us looking for somewhat more adventurous garagepunk. kris

## Flying Saucer Attack: New Lands (LP).

Dominio, P.O. Box 929, London, SW15 2AR, England.

FSA has done a whole lot of records before this, but this is my first meeting with them. I walked into a record store that a friend of mine has, and he was playing this LP really loud, and in sheer excitement of actually finding something in the noise area, I bought the LP just by listening to it for about 1 minute (I'm usually not very impulsive). So I got back home and put it on at medium volume. It wasn't the same. "New Lands" is soft drone pop with a thick layer of guitar fuzz all over it. Nice, but not more than that. I think I have the same type of distortion pedal as these guys. -Lasse M.

## Forced Into: Profit Not People (MCD).

Bridge Rec., Box 1903, S-581 18, Linköping, Sweden.

On this disc you'll find 11 min. & 26 sec. of music spread over 5 songs. Due to a very great recording these songs are very energy-laded & the musical style they practise is kind of fast w/ heavy guitars & screamy vocals. The lyrics seems to make sense too; some of the topics they take up are military & incest. All together this is an amazing release, which I only can give my highest recommendation. jsp.

## Forced Into/Bloodpath (split 7").

Bridge Rec., Box 1903, S-581 18, Linköping, Sweden.

FORCED INTO continue in the same style as on their MCD "Profit Not People", see the review of it in this issue. On their side of this platter they have two songs. One of them is a cover-song written by BLINKER & the other one is self-written. BLOODPATH is experimenting w/ some industrial noisy techno-parts, which they use to fill-out the empty gaps before & between their two songs. The songs "Death Sentences Suck" & "Anti Hippie" is like the lyrics pretty direct forward kinda sounding. The cover looks nice & the vinyl is red. jsp.

## Fushitsusha: The Time Is Nigh (CD).

Tokuma Japan Communications.

After years of struggling on the experimental scene and lots of releases on the Tokyo-based indie PSF Records and abroad, Keiji Haino got signed by a Japanese major last year. This might have something to do with a track by his band Vajra being used as theme song to a very popular TV show over there recently, but I'm not sure. Anyhow, in traditional over the top Haino fashion, this was inaugurated by the release of four CDs on the same day: Two by Fushitsusha, a duo recording with the British improvising giant Derek Bailey and a solo disc. Plus one exclusive solo 3" EP that was provided free with the simultaneous purchase of all four CDs. Whew! Me, I settled for one of the Fushi discs, that was all I could afford. Japanese imports aren't exactly cheap, you know.

Fushitsusha is Haino's "rock" band, which really doesn't mean anything else than a more or less consistent guitar/bass/drums line up. This CD is a studio recording featuring a solemn, five-minute introduction, followed by three tracks in the 1.5-2.5 minute range, and except for the exceptional length of the songs, the band isn't really breaking much new ground here. The rhythm section is mostly playing second fiddle to Haino's guitar barrage, but that's the way Fushitsusha's supposed to sound.

Haino's guitar is producing washes of feedback that echoes back and forth, and this is really "rock" only in theory. This goes beyond classification, sounds like the primal source of music itself, the essence that lesser combos strive for. But that holds true for almost any Fushitsusha CD, so I can't really see why anyone would want this unless they already have the somewhat cheaper PSF releases. Which of course everyone reading this should have already, if there was any justice in this world. Fredrik

## Genocide SS: Another Fucking E.P. (7").

Distortion Records, Box 129, 40122 Göteborg, Sweden. distortion@swipnet.se

Genocide SS plays some of their own untitled songs on the A-side and then cover Anti-Seen's Starwhore & Stormtrooper. The single is closed by a version of "These Boots Are Made for Walking..". Originally recorded by Nancy Sinatra. Lots of people have covered this song before but never ever brutalized it like this. This 7" is a lot more accessible than anything else I've ever heard by this band.. The crust elements has been toned down a bit and combined with Anti-Seen's more traditional punkrock approach the whole single work perfect, for me. A loud and heavy bulldozer-rocker. Few have made an earth-shattering rumble like this since Motorhead, no that's really MÖTÖRHEAD azzarrrgh! Watch out or these boots are going to walk all over you... Torben

**Gluecifer: Shitty City (7").**

*Hit Me Records, Diehunnsa 17, N-0178 Oslo, Norway.*

Solid upbeat n'r of the Scandinavian school with a good pissed-out-of-my-brains-&-trying-to-dance potential is cranked out on side A. The flip is a let down tho' due to lack of speed & party inspiring riffs. Drink more beer guys! -Mikko

**Gluecifer: Shitty City (7").**

*Hit Me Records, Diehunnsa 17, N-0178 Oslo, Norway.*

What is this, Dr Jekyll & Mr Hide? Gluecifer are part of the so-called Scandinavian punk revival, now a couple weeks ago I witnessed them live along with the Hellacopters & while I'm not denying that the records of both these bands show a healthy dose of punkspirit, live we're talking something entirely different. A couple months ago I read an article in a small Swedish mag accusing the Hellacopters of being a bunch of wanna-be metal dudes jumping on the punk wagon cos that trend was more popular than what the members were doing with their own (metal) bands, well based on the live shows. I can fully second that observation, especially for Gluecifer who turned out to be total metal wankers with the most godawful sissy singer (this guy was going the whole way with castrate like vocals). So do me a favor & drop the punk-label, guys. Kris

**God Is My Co-Pilot: Children Can Be So Cruel (10"/CD-ep).**

*Miguel Postfach 2515, CH-8026 Zurich, Switzerland.*

GodCo started out in '91, sounding like some No Wave/Punk hybrid, but established themselves as the all-inclusive masters of the NY post-no wave scene by extensive tours and a steady flow of releases that seems to have dried up somewhat during recent years. This is actually the first record for two years featuring predominantly new material. Turns out it was well worth waiting for. It's all here: guest vocals from Yoshimi, a cover of a folk tune from India, vocals in Jiddisch and Dutch, solo toy accordion, improvised soloing, catchytunes, whatever you want except noise or macho posturing. One of the over all more listenable GodCo releases, and a nice comeback. Fredrik

**Good Riddance: Ballads From the Revolution (CD).**

*Fat Wreck.*

Fast forward falling down the stairs, sung lead vocals & more pissed off spit out back ups. Some of it is like the angriest version of Fat Wreck while other tunes have - much to my surprise - a firm touch of early Revelation type of hardcore. Even if they've toured w/ Offspring & Sick of It All, they're still a helluva cool band in my book, very gpl (?), ed.) & a portion of the money from the sales is donated to good causes. A big thumb up, jak.

**Keiji Haino: So, Black Is My Self (CD).**

*Alchem Records, P.O. Box 666, Montréal, Québec, Canada H2S 3L1, [alchem89@easynet.net](mailto:alchem89@easynet.net)*

Keiji Haino always wears black, can as much noise on electric guitar as any janoise scener, has a voice that can sound like anything from woman's voice to the devil, has released almost as many records as Merzbow in about the same amount of time and has been active as a recording and performing artist for almost thirty years, both solo, with his "rock" band Fushitsusha, his "pop" band Vajra, his early band Lost Araff and in various duo/trio constellations. All his records sound different from melodic to aggressive, from really, really quiet to really, really noisy, but they're still all somehow entrenched in the same mood, which I have some trouble describing in words. Let's just say they're "moody", right? He's often regarded as working within a genre, like "noise", "industrial", "improv" or "jazz", but his work really goes beyond any narrow boundaries like that.

This CD shows us Haino's most quiet, minimal and static side. Most of the sound is built around some kind of drone generator, which resounds, unaccompanied, for the first fifteen minutes of this. At that point, there is some banging on percussion which goes on for some minutes, and then it's back to the drone for a couple of minutes until it's joined by a solo on an unknown, but strangely sounding string instrument by the 28-minute mark. This goes on until we're 40 minutes into the piece, when Haino starts singing, in a kind of subdued mode, with a growling voice. If he's at all singing in some language that's comprehensible other than to him, I guess it's Japanese. After seven minutes of this, vocals and string instrument drop out and the drone hits a higher note which lasts for 20 minutes, and then it's over.

I guess this music isn't for everyone, and even Haino converts might be put off by the lack of action, but it's really a rewarding listen if you just sit around listening in headphones. It's almost like meditation, and in the slow pace of this pace almost any change seems earth-shattering. All in all, a very nice release, excellently packaged, too, with a booklet featuring black printing on black, structured paper that has a strange smell to it. Fredrik

**Half Life.**

*HC Fax 401 Hongo-M.2-36-2 Yoyoi-Cho, Nakano-Ku, Tokyo 164, Japan.*

Couldn't figure out what this band reminded me about till they played "Trail" by Verbal Assault. It's pretty close, but nowhere as steamrolling great as the real thing. The same goes for Half Life's own songs. Smooth guitars, a good drive & overall pretty decent, but to close to the main source of inspiration to be judged on its own, jak.

**Harry Pussy: Live (10").**

*Cherry Smush Records, 3322 Melrose Avenue #6, Los Angeles, CA 90034, USA. [CherrySmush@aol.com](mailto:CherrySmush@aol.com)*

After a few years, moderate success and a bunch of chaotic records and gigs, Harry Pussy called it quits after a glorious farewell tour last spring. Their music could be described as a noisier on the sound of Lydia Lunch's old band Teenage Jesus and the Jerks, only with some traceable hc/punk leanings. Live, the drummer/singer Adris Hoyos was a spastic creature that screamed, thrashed around, on and off stage, in front of and behind the drum set, wearing a headset, while the two guitarists played the old shoegazing game. The gigs were short, filled with energy and it's really a shame that the band is no more, as the only show I managed to attend was among the best I've ever seen. For the unlucky fellows who never had a fair chance of catching HP live, this record documents their last gig ever, in their hometown of Miami, Florida in early May. It doesn't even come close to the real thing, but it still has some funny between-song banter and is all in all a nice little object. For some reason, there's another HP live album slated for release soonish, but what I'm waiting most eagerly for is the post-HP combos that are going to pop up soon. I would guess that just about any band featuring Adris Hoyos would kick serious butt on stage. Fredrik

**Hatebreed: Satisfaction Is the Death of Dissatisfaction (CD).**

*Victory*

Metallic SxE HC w/ double bass drums, mosh parts & chugga chugga to the point of 12 inch thick cheese. Found myself fed up 1/2 way through. I guess I'm not the metalhead I used to be. It's all predictable and there's no charm to save it. To this pile of standards I can only add my standard

complain points = go faster in the fast parts, go slower in the slow parts, buy uglier distortion-pedals & vary the song more, thankyouverymuch. Oh yeah!... & get rid of the fucking 10 mile long thank list. Who wants to read all that shit? -Mikko

**Headache (LP).**

*Fiat Earth Rec., P.O. Box 169, Braintree, MA 01734, USA.*

"Play loud, motherfucker" it says, & so I will. Crazy, funky, groovy, & melodic, harsh & straight in yer face w/ some of the most harshest screaming vocals around. Non-distorted (well almost) hatred w/ odd rhythms & weird 'breaks + burst of aggressions pounding in your ears. Also, there's some psychedelic parts w/ a synthesizer that kind of scares me. Anyways, this is the coolest! Too awesome lyrics (read: verbal assault), the usual cool layout, funny pop-up presents. I'm lacking words seriously, this record really shut me up. Just too darn good, hating, fucked-up, non-distorted & w/ seriously evil throat'n'lyrics sorta hardcorepunk. I'm stunned, paralyzed, & just blabbing. I'll play loud as fuck & try to ignore my bleeding ears. allergic

**Health Hazard/Sawn Off (Split 7").**

*Snarl in the mouth, P.O. Box 17A, Newcastle upon Tyne, NE99 1TA, UK.*

This finally should be it from Health Hazard. They start off w/ some cheesy disco, but it eventually evolves to the usual ultra fast pissed off HC. Mandy shouts & spits as no one else can do, guitars & bass create a symbiosis & then basically goes "brrrrumm". Sawn Off is a lot different. Dual-vocal, Mean screaming (left channel) & some aggressive snarling (right channel). The bass goes "mmmm" most of the time. The guitar creates a wall of noise + it's pretty fuckin fast at times=pretty darn good 7", not that I'm lying on my floor unable to breathe because of the excitement, but close enough. allergic

**His Hero is Gone: Monuments to Thieves (CD).**

*Prank, P.O. Box 10492, SF, CA 94141-0892, USA.*

Placed somewhere in-between hardcore, doom and industrial, His Hero is Gone has created a very dark and very-noisy universe on this 15-track album. Brutal and aggressive without getting primitive. Definitely a record you ought to buy and enjoy. Pern

**The Hot Rod Honeys/The Jack Saints (split 7").**

*Emperor Records, 1901 Turk St., Apt. 2, SF, CA 94115, USA.*

Belgium's HRH finally make their debut on this American-released 7" (a ltd. ed. of 200!), a very lo-fi thing all in all but nevertheless the HRH shine, solid "fuck-you-we-don't-care" punkrock&roll cum hillbilly. Put them in a somewhat better studio next time & they really gonna surprise you all (& Belgium will finally have a punkrockband again to reckon with, it took us 20 years since the kids but the HRH are ready for it!). Almost forgot there's a second band on this too, San Francisco's Jack Saints & they ain't offering you no crap either. More basic punk, with a touch of Antiseen perhaps & healthy injection of Stooges in their second song. If you can still manage to locate a copy, go for it right away! Kris

**Human Being: My Demons Disagree (CD).**

*Pressure Point, P.O. Box 907, Colchester, Vermont 05446, USA.*

Doesn't manage to excite this suddenly somewhat jaded reviewer: non-punkish hardcore for football jocks. Sorry guys - bad day, jak.

**Incapacitants: New movements in CMPD (CD).**

*Alchemy Records, Japan.*

A new smash hit from the emperor's two favorite noise boys. As usual with Incapacitants' CD releases we are presented with 3 long tracks; track one "20 Years of Corporate" opens the ball; feedback and rumblings at medium speed, second track "High Yield Cull" hits you like a truck, and I'm sure there's vocals that sound like a cross between Masonna and a monkey in there somewhere. "PT Team, what's that?" - a 30 minute swindoe into head-on white noise electronics (which for some reason led my thoughts to the noisier parts of Whitehouse's "Quality Time") finishes things off. Incapacitants keeps getting better. Just wish there were pictures of the boys on the cover... -Lasse M.

**Infecta: s/t (7").**

*Filip Majchrzakowski, P.O. Box 13-81-806 Sopot, Poland.*

Doomy intro, metalized rage, growling hate, hardcore sounds so smashed they become surface. Lyrics deal with killing policemen & saving rabbits. Cover with starving victims & police inflicting pain upon innocent heads. Larsk

**Interface: Universal (CD).**

*Bridge of Compassion, Box 1903, S-58118 Linköping, Sweden.*

6 songs, 24 minutes. Swedish 5-piece caught between melodic punk rock & indie but with a touch of new-wave melancholy. The two guitars work nicely around the chords, sound thick & crisp, but the rest of the band does what you'd expect. Why not risk a little more? Larsk

**I.R.F./Cripple Bastards (split 7").**

*MCR Company, 157 Kamigori, Matsuzaki, Kyoto 624, Japan.*

Another powerpack from MCR. Actually C.B.'s totally superfluous liner notes; a warning to the jaded, emo-loving reviewer, made me want to trash this, but after all their numerous releases the Bastards still spits out consistently good songs w/ good lyrics, as hardhitting as ever before. Some of the best recording by them I've heard so far. IRF is barbed wire larynx hardcore, fast & concise for kids w/ callous ears. Great jak.

**Japanese Torture Comedy Hour/Lasse Marhaug (split-tape).**

*View Beyond Tapes, c/o PrivatTiel, P.O. Box 26, 34901 Srbina, Czech Republic.*

JTCH from Virginia is the sound of storm, a sensitive mic out the window while speeding down the highway, wah-pedals, breaking surf & only once in a while electronic sounds pierce their way through the surface. So I sit & stare at the wall, waiting for something to happen while Lasse Marhaug-sounds from fucking Norway offend my ears & intellect. This is the most overrated shit. How can all you pretentious arseholes get away with claiming that this is highbrow art, even music. Now, if you will excuse me, I have to go feed the lizards creeping out the crack in the wall. Larsk

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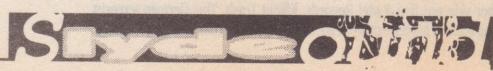
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alive?'), two new songs, and a new version of one of their old masterpieces, 'Big Dick'. Generally the songs are more relaxed than the earlier material. Another word for relaxed would be 'lame'. Or 'boring'. Save your money and listen to the old albums instead. Pørn

#### No Side: Depressing Day (7").

HG Faz. 401 Hongo-2, 36-2 Kyo-Cho, Nakano-Ku, Tokyo 164, Japan.

This may sound like a rather odd comparison, but this is like Crass playing Youth Of Today covers (w/ the energy of the latter) & combining the 2nd best of both, this is a pretty damn great release. Good lyrics as well. jak.

#### Oil (7").

Commitment, Klein Mühlen 38, 1393 RL Nijverheid, Holland. wsgt@pswv.wva.nl

I'd have sworn that the next SxE band to use cheap puns like "we're gonna set things straight" was gonna get a through wordy spanking, but actually this is pretty damn great. Mostly kinda kinda school, but kinda not... while they're completely aware that the world has been turned upside-down a couple of times since Ray Today first introduced sportswear & white gym socks to the hardcore world, Oil is certainly not ashamed to be sticking to the old formula. However, intentionally or not, they manage to put their own mark on this w/ discrete subtle played bits like the handshaking handclapping part. The song "Metal Free Youth" is a winner. Hope they'll stay as dedicated to the swing as to the cause. jak.

#### Oi-Melz: Oi-stress (LP).

Knock Out Postfach 100716, D-46527 Dinslaken, Germany.

Judging from the photos they sure seem to live the lifestyle of the bearsoaked troublefree, but the music is surprisingly very well together; the type of fairly melodic pankrawk that my kids like to jump up/down in the bed to. & no, not really spiced w/ enough pavement flavor to qualify as genuine oi in my book. What they do instead, they do w/ sensibility & joy & well, altho they lyrically seem to insist on not taking a stand on a whole lot of things, the words (German by the way) are still nicely combined to something that's far from stoopidity. jak.

#### Ooioo: Ooiooo (LP/CD).

Shock City (CD). Timebomb, Toporo 51 Bldg. 2-18-18, Nishi-Shinsakashi, Chuo-Ku, Osaka 542, Japan (LP).

Boredoms seem to have become overwhelmed by their own popularity during the last few years, as the individual members have begun investing more energy in different solo/duo/side projects than into the band itself. Last year, their label seemed to realize this, and thus gave Eye Yamatsuka his own vanity label, which as far as I know only has released Boredoms side projects so far. This was the first release on that label, together with the comeback album from Eye's pre-Boredoms group Hanatarash.

The band is led by Yoshimi P-We, the Boredoms' female drummer, and with any other band, a side project featuring the drummer and a bunch of nobodies would be of marginal interest, even to the hardcore followers of said band, but Boredoms isn't just any band, and Yoshimi is an important creative force on their records. Maybe the most important one, next to Eye. The record sounds surprisingly melodic and cleanly produced, heck, even "commercial" in parts, and really not that far from some older Boredoms records, like, "Wow 2", with its simple melodies nested among the freak-out mayhem, comes to mind particularly. The high-pitched shrieks from Yoshimi, almost a Boredoms trademark by now, are of course present here too. So this comes off as a more slick version of Boredoms, only sans Eye.

What's new is maybe a hint of modern genre-bending dance music. This is music that's both avantgarde and easily digested, and by far the most interesting Boredoms-related release of the past two years. There's supposed to be a split 12" from this gang, too, featuring Eye's jungle remix of a track off this album on one side, and new material from some new Eye project on the flip, but since the folks at the indie label Time Bomb haven't licensed that record too, I can't afford it. Sorry. Fredrik

#### Jim O'Rourke: Bad Timing (LP).

(Label unknown as bought the vinyl version that has no printing on it and I'm too lazy to go check The Wire.)

Relaxing acoustic guitar stuff from wunderkid Jimmy O'Rourke. I must admit I haven't bought any records of him since the obscure '91 split CD w/ Sylyrik, but I figured since he was such an important man and star of experimental music (front cover of The Wire even) I ought to have at least one of his recent albums and picked up "Bad Timing" and was very pleasantly surprised. It's got a nice flow to it and ideal for Sunday mornings. You need this one. -Lasse M.

#### Out Cold: Warped Sense of Right and Wrong (CD).

Kangaroo, Henk Smit, Middenweg 13, 1098 AA Amsterdam, Holland.

This album is of the kind, that to me serves a basic function, whenever I have to clean my home, do the dishes, or the like: On the one hand its high-energetic mode makes me (more or less) forget what I'm doing (or how boring it is), while, on the other, whatever I'm doing takes so much of my attention, that I don't listen to the music intensely. Heresy said that this is hardcore of the good old 1-2-3-4-school and just about as original as the last Status Quo-album. But the energy is great, and if you're into this rather conservative subgenre of the scene I'm pretty sure, you'll find what you are looking for on this album. I'll save it for a day with practical duties. Pørn

#### Outlast/Endstand (split 7").

Bridge Of Compassion, P.O. Box 1903, 58118 Linköping, Sweden.

Endstand is Finnish SxE in the heavy, yet very subtle playing end of the genre. Really great drumming & yeah, elegantly Victory-styled tunes too. If they had been from Umeå, they could have been considered monsters of rock by now. Outlast is much more high-octane, energetic music. Reminds me of Chain Of Strength & that itself, dear friends, is one of the best recommendations you'll ever hear from me; good basslines, innovative guitarwork, upfront & totally inyourface, all go & no brakes I bet sometimes they fall off stage. jak

#### The Outstand: Electroshocks for Authorities (CD).

No Looking Back Records, P.O. Box 39, 46221 Vänersborg, Sweden.

This great album by The Outstand is characterized by a tight, clean and concise sound, which I believe is caused by on the one hand well-functioning guitar-work, and on the other that as the covernotes informs us - no effects are used on the stringsection except an "old Fuzz/Vol. Wah-Wah pedal". Together with some melodic and 'ear-sticking' melodies these two things gives The Outstand personality and lifts them out of the mediocrity that so often is the case for bands trying to be both melodic and punk at once. For The Outstand it works. The lyrics are very direct and political - most of them without getting trivial. Nice artwork too. Pørn

#### The Party of Helicopters: Abracadaver (MLP).

X-Mix, Postfach 1545, 42195 Nagold, Germany Donut Friends, 1030 Jessie Ave, Kent, Ohio 44240, USA.

This one came in late, so this is short. Their sound is abusive, compact and still rich on melodic details, something that might be an effect of the 45 rpm it plays on. The Party of Helicopters play

melodic punk rock in the vein of good ol' Hüsker Dü or a heavier Buffalo Tom. And Abracadaver is the result of a trans-Atlantic collaboration between Donut Friends, Ohio and X-Mix, Germany. Quite all right, got to listen more. Torben

#### Poison Ivy: Cosmic Trash (CD).

Planet Trash, P.O. Box 484, 8820 Winterthur, Switzerland.

A few years ago I traded their 2 first 7"s with a Swiss pal & I remember not being particularly impressed with their ponderous interpretation of garage-rock & upon hearing their 2nd CD-release, I must say things have not gotten much better. Their sound reminds me of Antiseen through the emphasis on vocals & buzzsaw guitar, but these guys are applying it on garage & not punkrock & that combination doesn't really work out too well, moreover Mr. Trash ain't exactly Jeff Clayton either. He keeps his mouth shut during the Surfaris' "Wipeout", but unfortunately not his buzzsaw guitar, so don't look for any subtle overtones whatsoever unless you want to consider the heavy metal solo as such. kris

#### The Rat Hole Sheikhs: Mad Cow Disease (CD).

Silly Moo Records, c/o Mike McCann, Elmhorgsgatan 18a, 16364 Spånga, Sweden, 140.-Kr ppd.

After vast amounts of garage punkrock 7"s that did nothing for me, because if more or less came up as a typical cliché standard formula thing, all of a sudden this little gem dumps in. And the Billy Childish Appreciation Society is going to raise an eyebrow or two, 'cause here is a guy that just can't help being a lo-fi rock n' roller. Mike McCann writes on the back of the CD about how the whole thing was recorded on a second hand 4 track tape-recorder in the rehearsal room, his living room and bathroom. All instruments, except the drums, by Tommi Siikasari, are played by McCann. And finally it all has been remixed on chrome tapes... And guess what, it still sounds fine - when did cow punk ever gain much from big production? There is a surf line thrown in here and there and a good portion of humour. Song titles like: "Bo Piddley's Walking Stick" or "He's a Poor Norwegian Cowboy (and He Rode the Train to Hell)" might give a hint - add to this an unmistakable English accent.

My guess is that every shakin' and skankin' record label will soon fall over each other to release singles and all kinds shit with The Rat Hole Sheikhs. It was an almost happy event that he got fired from his job at Karolinska Sjukhuset in '93 and since that dedicated his time to playing his brand of suburban moo punk. Torben

#### Red London: Days Like These (CD).

Knock Out Records, Postfach 100716, D-46527 Dinslaken, Germany.

The street punk band Red London has been around for quite a while - more precisely for about 15 years - even though it has been a bit quiet around them for the last years. This new album is so boring that I don't think I can manage to find one single positive thing to say about it, so instead of pouring out a lot of crap, I'll make a wish: Dear Red London; please retire soon. Pørn

#### Reveal: Dissection of Thought (CD).

Good Life Recordings, P.O. Box 114, 8500 Kontich, Belgium. goodlife@inter.be

According to the presentation-sheet following this 6-song CD, Reveal plays a "face-crushing blend of modern-day hardcore". And the presentation continues: "some people say it sounds like Acme, Refused, Unbroken!" These 'people' are right. Unfortunately it is hard to put the finger at what it is, Reveal is 'adding'. Today the face-crushing blend of modern-day hardcore has become standard. If you want to be visible on the scene, you have to do more than just imitate this. Expressed differently. Reveal is not a bad band (the album not a bad album, the artwork not bad artwork). It's just very, very mainstream.

Unfortunately you can't say the same about the lyrics: Even though they all the right things (which is getting a bit boring too), the way they say it is a bit too 'high-school-ish'. Check these metaphors for example: "the damage we leave behind / the sorrow in the moon's eyes" or "you won't drown me in this sea of death / the creatures of the deep want my soul". Not even the young Robert Smith would have gone this far!

On the other hand, there is a certain consequence in the use of nature as material for metaphorphisms through all the songs. Perhaps that is why the T on the last track ("One day") is longing for his "animal spirits" to return, so that he can live his "life carefree". Actually a construction of thought most people left behind with the end of romanticism in the last century. Pørn

#### Satisfact: s/t (tape).

K.R.O. Box 7174 Olympia, WA 98507, USA.

Competent, original & nature are some words that could help describe Satisfact. There's no info, but ears tell me there's drums, bass, guitar(s), vocal & synth/keyboard/fuckoutronic. The atmospheres are dark though never depressing, sounds are melodic though never tra-la-banal. Range: Tiny Slimshith structures to rolling guitars to gentle hallucinating soundscapes. Diverse because there's new ideas, sounds & structures popping up all the time & yet Satisfact retain a distinct sound-personality. Brilliant & available on LP (& on CD for your convenient consumers). Larsk

#### Schema: Sooner Than You Think (CD).

Armed With Anger, P.O. Box 497, Bradford, BD2 4YU, UK.

Finally! And a bit untraditional release from AWA, which I mainly know as a label releasing very power larded arrgh HC, like Stalingrad, Voorhees etc. In a way you could say that SCHEMA is power larded too, but it's w/ emotions in the seat of honour & it comes out in a very rocking but still pretty tene kind of music which nowadays is known as emo-rock, I guess. There's a lot of landslides going on here from very soft to something close to climax. You could compare SCHEMA to some of UK's other great emo bands like Bob-Tilton, Baby Harp Seal, Tribute etc. This CD contains their demo, 7" (on Subjugation) & six new songs & together w/ the amazing cover this comes out as a fabulous release. jsp

#### Schizma: Pod Naciszcian (CD).

Ogryja Productions, P.O. Box 45, 02-792 Warsaw, 78, Poland.

14 songs & 30 minutes of metallic hardcore from this polish trio. I can't find much personality inside the sound of these mesh-hopping clichés. They don't have any tattoos, though & the lyrics are in polish. Larsk

#### Senor No: No Mundo (LP).

No Tomorrow, APDO 1134, 12080 Castellon, Spain.

Second album of this Spanish (well Basque actually) foursome. You might already be familiar with 'No Hay Amor' which was included on the punk-sampler '17 1/2' is still jailbait' on D. Derby (well, actually you're probably not, cos you didn't buy that album, right). But anyway, No

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**Slyde On**



life in Christania. I'm ashamed to be danish, I'm ashamed that things like this can take place in my country and also deeply touched by the sudden social awareness on the part of the turbo-boy. The whoopie cushions are collectors items by now, the last I heard was that Hanky's was especially high priced... The rumours of his incontinence continually circulate in the more hip and informed parts of the garage world.

You'll be delighted to know that this turning-point in the band's career is likely to be re-released on red vinyl some time soon, at least I am... The band is on tour in Europe from mid-April and a month ahead starting at Stengade, Copenhagen the 15th. They still kick butt like noone else live, catch them if you can! Torben

#### Ulanbator Trio: Bailando el Gaga Traga Con (7").

Alehop, Oficina Lutrona nº 17, 1º C. Villaviciosa de Odón. 28570 Madrid, Spain.

I caught word of these guys through Lightning Beatman, so when I found myself in Spain last week & the opportunity came up to catch them live, I didn't hesitate. What you should know, this guy & two girls completely build their instruments themselves out of junk, not only the drumkit, but also the 'guitars' (made out of plastic watercans!!!) giving them an unique fuzzy sound. Dressed up in leopard skin & wearing small viking helmets, their live show is definitely something you should see, it's even more fun if you manage to understand the Spanish lyrics (one of the songs on the 7" has something to do with eating shit). Ok with this entire description, I know you're all thinking 'Doo Rag', but the UBT is much more trashy rock&roll, closer to Beatman or even Hasil Adkins. I don't know if the entire concept would work on a full album (cos after a while all the songs tend to sound pretty similar) but the on the 4 on this ep it definitely does. kris

#### Unison (7").

Singhdom, M.Konig, J.Verhulststraat 210/H, 1075 HG Amsterdam, Holland.

According to the liner notes the song "Legalized-Supported" does not represent all band members' opinion on "abortion issue"\*, well in that case I don't think you should have recorded it. The accompanying photos show not surprisingly a bunch of boys w/ instruments entertaining another bigger bunch of boys, the latter apparently singing along. Straight Edge for equality alright, but w/ lyrics that are unmistakably aimed at boys & w/ references to some girls as "whores" I think you're nothing but a bunch of sexist shitheads. I'm the diaper-changing, clothes-washing father of 2 unplanned pregnancies & still fuck me if I'm gonna try anyone the right to a free abortion. As if the world needed more humans anyway. I'd have liked to say something nice about this & after all, it is solid oldschool made in Yugoslavia, however - the attitude ruins it for me. jak.

#### Urd Barbarian: Urd in Bondage (CD).

Major Ego Produks Kirkegata 37A, 7014 Trondheim, Norway. thboe@online.no

This is it, the weirdest and most far-out release of 1998. Urd Barbarian is a duo from Norway who mixes everything from neo-psychodelia and pop-jazz to scum-rock and electro-acoustic. Imagine a mixture of Nurse With Wound, Tom Waits, Frank Zappa, Boredoms and Morricone from another planet. 20 songs here, every track jam-packed with ideas. The cover/package is also one of the most amazing I've seen in a long while; a box that opens into a cross, and packed with CD-wallet, postcard, several inlays and a thick booklet. All in full-colour. I'm telling you, you NEED this one. Far-out. Supercool. -Lasse M.

#### V/A: 1000 + 1 Tilt #5 (tape).

lason/1000 + 1 Tilt, P.O. Box 31827, Athens 10035, Greece. alfanarc@compulink.gr - \$2.00 ppd.

Contributions by Those Who Survived the Plague, Stalingrad, Third Lung & Guts Pie Earshot alone, makes this an excellent buy for your measly two bucks.. Then there are still bands left that I never heard of much less am able to put in writing for you here. Most of them I believe few outside of Greece ever heard about. The contributions vary much in quality and sound. The big surprise was the discovery of Bradford's Third Lung. Other tapes in the 1000+1 Tilt series can still be had for the same amount. Torben

#### V/A: Angels of Life in a Psychic Wasteland (CD).

Hidden Power Enterprises, Prennegård 6C, 22351 Lund, Sweden. enes@shbs.se

Eerie Materials, P.O. Box 420816, SF CA, 94142 USA. eerie@erl.com

26 tracks: 23 bands/artists + 3 eerie collages, 65 minutes. 8-page inlay with addresses & info: Declaration of war on the corporate music transmitting corporate mind-set & values. A mind-set whose sense of logic (\$) legitimizes the abolition of basic human rights to gain access to nature resources & power. West Papua & East Timor (both Indonesia) are mentioned as examples of the real-life effect of this corporate logic that our western consumption-patterns support. Soundwise this eerie CD is as thematic in its anti-rock approach as the inlay suggests: Ethno-noise, cabaret, experimental/traditional - but maintains a common feel through the whole CD. To mention a few:

Vas Deferens Organisation from Texas contributes with a spaced-out remake of a tibetan song (title in tibetan letters). Las Galore with a slowly twisting, sad tune of eastern inspiration and the expressive laid-back vocal of Andrew Sigler. One of the many finnish contributions is "Kulnja" by Transkaakko, a vital Balkan-inspired song. Thi-Linh-Le's vietnamese folk-song, "No regrets", is supported by Nicky Skopelitis & Bill Lashwell (whose Interra-World Rhythms label is devoted to releasing original ethnic recordings).

Screaming men & women's choir: Mieskuun Huutajat (Finland) & Charming Hostess (Oakland), Kingdom Scum & Violent Onsen Geisha are other artists to appear, & though not all sounds are golden the consistency of this project is compelling. Sounds that make sense. Larsk

#### V/A: Big Freeze Vol. II (LP).

Dodecaphone, Avenue du Picard 43, 1020 Brussels, Belgium (distributed through Demolition Derby).

Second volume of Belgian 60's garagebands from this collector's label (that has a couple of interesting projects in the pipeline). On volume 1 the emphasis was more on garagepunk & psych, this time it's mainly beat, some folkrock & a lot of garagepop (Belgian 60's garagebands usually leaned more to the pop than to the punk side), apart from one really insane (& truly great) song, Robin with 'Robin boy wonder'. Jenz from Belgian instro band the 50 Foot combo has been making us all extremely jealous when he spinned the original during his stints as dj at the Democrazzy club. How come he had this record (of which only 100 were made), you can read on the insert. I don't know what vitamins they fed this kid Robin prior to the recordings, but he definitely sounds very zonked out, a great contrast with the backup band the Mercurys who dish out an exciting track, spiced up with (real) motorcycle sounds (I heard they actually brought a motorbike into the studio to record these!) & a bitching guitarlick.

Collectors will mainly want to check this out for the two Paul Simul tracks, one under his own name (co-written by Pierre Raepsaet, these days better known as mega variété star Pierre Rapsat) 'Bye Bye Dave' & then the extremely collectible (& expensive!) Paul & Johnny with 'I like it'.

Furthermore there's an obscure Pebbles track (from the b-side of a 7"), The Small Rhapsody

& Guy Whatelet from volume one returns here in the Brady Benton. If you happen to recognize one of your relatives on this, you can get in touch with the label cos they're always looking for more info on unearthed (& thus far neglected) Belgian garagebeat. kris

#### V/A: Bloodstains across Denmark (LP).

No label.

One of the most applauded trends of 1997, was definitely the resurgence of original punkrock, mainly through the efforts of a bunch of enterprising collector scum, who disclosed their vaults & finally decided to let us share their wealth. How else was I gonna find out about killer tracks from Johnny Concrete, Lost Kids or City-X? Did you know Denmark at one time had bands of this level that easily could rival their UK & US counterparts? I did not until I laid my hands on this comp. Not all material is essential, the tracks from the Concert of the Moment 3-lp set will only appeal to the absolute completists, if alone due to the low quality recordings & the Sods have had all their material reissued on an 8 track" (on a label that everybody's always saying they'll never buy anything from, which is probably the reasoning for still including a track here). Unlike their Scandinavian neighbours the Danish bands primarily use the English language, which makes it a little easier to understand what they're talking about (though punk really is a universal language, for instance the Lost Kids tracks are among the best, especially 'Skrid'). I'm not really in favour of just following one complete 7" up with another, I prefer the idea of the original US Bloodstains series of all different bands, or if, due to a lack of material, that isn't possible to at least spread out the songs over different places on the record, not one after another. The information is passable but like so many of these comps, too mushroom is spent on a description of the songs (hey, I can hear for myself how it sounds by playing the damn thing) instead of giving us some more background info on the bands or punk in Denmark in general. But well at least there is some info (which can't be said about all of these, just look at Punkrock from Holland, Pogo Punk or Bloody Belgium). You can pick up more comps of obscure but great Euro punk such as Bloodstains across Belgium, UK & UK#2 (not very good though), Sweden (two different ones), Yugoslavia, Finland, Norway (including an early effort of Turbonegro's Happy Tom!), Spain, Europe & soon Austria & Germany. Killed by Death 200 & 201 (France & Italy), Raw & Rare UK punk #1-3, Feel Lucky Skunk (best cover art of the entire series & also good linernotes) as well as tracks on various international Killed by Death's. Kris

#### V/A: Cooking: How and Whys (one-sided comp. LP).

Blackbean and Placenta, 124 Venetian Avenue, Oxnard, CA 93035, USA. bpltc@ix.netcom.com

One-sided LPs are great; you don't have to turn them over, and there's less music on it; less to review. This home-made (classification you get from me when you have no money to print a real cover and do it with xeroxes; but by no means negative) compilation I expected to be all noise because Cock E.S.P.'s contribution. Not so. This comp. is all over the place; pop, folk, drum-n-bass, indie rock (yuck!) and, of course, noise. Not all of this I like, but it's never the less pleasant to see something that isn't bound to one genre. -Lasse M.

#### V/A: Day by Day (7").

SoulAmerica 2-4-4 Toko Chitose-shi, Hokkaido 066, Japan.

4 bands from a small, but steadily growing scene in Japan, centered not surprisingly around Sapporo & Tokyo. Next Style, Stand Out, Wise Up & Dignity for All share this one, my fav being the latter because they sound like they actually identify themselves w/ their music. A very interesting documentation. jak.

#### V/A: Fiesta Comes Alive (CD).

Ship-a-Han, P.O. Box 420843, SF CA 94142-0843, USA.

All right, All star jam. This CD contains live recordings from the 5 Fiesta Grande festivals. There's power violence, sludge, grind & Hardcore for the man here. It has got great sound, 29 bands, 40 songs. Most songs are already released on other albums, but if you're like me, always talking about what records you're gonna order, but never get it done, coz there are too many, & you don't have enough money, well this CD might seem as a good idea. Lack of interest, Dystopia, Gob, M.I.T.B., Phobia, Spazz, Hellnation, Benumb & on it goes. "Just love, coz that's all you can do to take down the man". allergic

#### V/A: I Gave In (CD).

Chumpr, P.O. Box 600, Chumpr Lake, PA 163160-600, USA.

This is Chumpr release #100, (congratulations Greg) & it is a compilation. It has got 31 bands that differs from boring songs to sing-a-long sorta umpti punk rock to fast violence w/ rotten sound. The main part of the songs sound like they're recorded live in somebody's living room. There's a lot of yelling here, a lot guitar fuzzing, going from off-punkrock riffs to crusty sorta stuff to just plain fuzzing/humming. Davenport even tries w/ a rather lousy heavy-metal guitar solo, but fail miserably, except for the good lyric. In the end I would say that this is a quite neat comp. w/ some cool bands w/ overall rattling sounds. Contains: Buttercup, Worf, Bobbykork, kisses & hugs & many more. allergic

#### V/A: In the Spirit of Total Resistance (CD).

Baracuda Books/Info shop, P.O. Box 199, Brunswick East, Vic, Australia 3057, Spiritual Objective, P.O. Box 126, Oaklands Park, South Australia, Australia 5066, Black Rose Bookshop, 583a King St, Newtown, Sydney, NSW, Australia 2024.

27 bands, 74 minutes, 12 pages A5-booklet.

Two FBI-agents & a native american were killed in a shoot-out on the Pine Ridge Indian Reservation in South Dakota on June the 26th 1975. After a dubious trial with many questionable details Leonard Peltier, a 30-year old (at the time of the pronouncement of sentence in '77) Chippewa/Lakota AIM-member (American Indian Movement) & activist, was found guilty & is currently serving the first of two consecutive life terms.

Since the conviction of Leonard Peltier committees have been founded & organizations (like FOIA, Freedom of Information Act) participated in putting pressure on juridical & political authorities in order to 1. Quash the verdict & 2. Shed light on the circumstances that served as background for the Peltier-case, circumstances that are retained from public knowledge as a result of Peltier's case being closed & "solved". Info: Leonard Peltier Defense Committee, P.O. Box 583, Lawrence, Kansas 66044, USA, temporary home-page: <http://www.members.xoom.com/freelpeltier/index.html>, Leonard Peltier Support Group (Australia), P.O. Box 100, Callala Beach Post Office, Callala Beach, NSW, Australia 2540.

All supporting sounds are australian, mostly hardcore, more concerned than interesting except for songs #1 & 3 (bands are listed in random order): Singer-song-writers of either gender contributing with personal sounds. Ninety-nine, recognizable through Laura's voice & keyboard, plays a pop-mellow "Car song" & Copyright's "Everyone sucks" (recognizable through lyrics) is a 4-chord punk-anthem with female vocal & totally smashed sound. Larsk

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Write with IRC (!) or e-mail for DEMOLITION DERBY/NITRO! catalog. Garage/ surf/ punk/ rock'n'roll. Kris Vereth, Tervuursteweg 217, 1820 Perk, Belgium. e-mail dem derby@tornado.be

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**Slyde on 75**

# 金來音 Lydoptagelser



V/A: Jap (CD).

MCR Company, 157 Kamiagu Maizuru, Kyoto 624, Japan.

I'm afraid I already declared the last MCR comp as the "sampler of the year", but that was in '97 anyway. A vivid proof of what's so great about Nippon HC, here represented by Shinkubae, Food, Slang, Quill, Carcass Grinder, Knucklehead, Nice View, Curtain Rail, Real Reggae & Moga The Y\$. The last band stands out w/ an atonal, rocking tune – the rest is blazing fastcore, hardcore, quasi-grind = musically driven insanity. Just incredible & a farao's curse on anyone who dare to say otherwise. jak.

V/A: Knock-Out... in the 2nd Round (CD).

KnockOut Postfach 100716, 46527 Dinslaken, Germany.

This comp has stuff like Meteors, Oxymoron, Funeral Dress, Discocks, Glory Stompers, Tom & The Boot Boys as well as several others. All previously released stuff, but except for the lack of lyrics, it's a good intro to each band. There's a "...In the 1st Round" out as well, an equally well-compiled sampler of punk & anti-racist oi. jak.

V/A: Lalala Massacre (CD).

SSPd. Kangaroo, Henk Smit, Middeweg 13, 1098 AA Amsterdam, Holland.

To To Toe, Bitchslap, Out Cold, Oppressed Logic, Apartment 3G & Yamp are some of the names here; a selection of newish stuff from Beer City & Kangaroo Records & while I'm usually not too fond of the idea of label samplers, I really dug this one; most of all because it opened my ears to a couple of really good hardcore bands. Serves its function & is damn cheap as well. There's a vinyl version as well w/ a couple of different tracks, but unfortunately it costs more than twice as much. jak.

V/A: Munster Jukebox Hits (CD).

Munster Records, Apdo 18.107, Madrid 28080, Spain.

59 Munster minutes, 24 bands & various genres; the concept of this sampler must be diversity. It seems like Munster made a half-hearted attempt to categorize groups & place them in blocks: 60's pop-sounds, 70's rock-whatever (& not really), a '77 punk-rock section with an interposed Girlie-vocal/band (?) chapter & finally assorted sounds. In which are found: Ross' rock'n'roll that turns into surprisingly complex vocal harmonies & chorus on "Not to stay" & Vega/Chiltonnaugh's mechanical beat & piano with looming feedback & spoken vocal on "The werewolf" (Vega's co-suicider, Martin Rev, also appears).

If these two songs are the hits the bands change so quickly that you can live with the couple or more of annoying sounds that are inevitably featured on a sampler like this.

V/A: Ohrenräder (CD with Ox mag.).

This CD is not available for sale, you can only get it (for free) with yr copy of the German Ox mag, something I'd recommend you all to do. These CD's are usually good to get familiar with a couple of new names since most of the tracks (well at least usually the good ones) are previously released. This is one of the best in the series with Turbonegro, Sonic Dolls, Gluecifer, Lazy Cowgirls, Dirty, Huevos Rancheros... kris

V/A: Punkin!

Munster Records, Apdo 18.107, Madrid, Spain.

V/A: La Cagarruta Sonica (LP).

Alehop, C/Federico Latorre n° 17, 1°C, Villaviciosa de Odón, 28670 Madrid, Spain.

Munster seems to come out with one of these samplers every couple of months, this is one with their Spanish 'punk' bands. Mostly previously released or tracks from upcoming records on what else, Munster. A couple of old timers such as La Secta (producer Kent Steedman's Aussie influence clearly shines through), Ceribros Exprimidos (back from a not so successful adventure with Gria???) & celebrating their 20th anniversary, the punks from La Banda traperas del río, but mostly newcomers. Los Perros have toured in Spain with Los Ass-draggers & the Onyas & kick off the cd to a good start. The female Pussycats got on my nerves with their recent split 7" & are still doing so, also the Mexican version of the Trashwomen (well with a lot of good will) Ultrasonicas are rather annoying, Piolineas are goofy but nothing more, one song might be ok but not 40 like on their album. There's some good stuff too such as the Safety Pins, who recently released an entire 10" (on nice pink vinyl) full of scumfuck punk along the lines of Antiseen, the Germs, GG & the Angry Samoans & with brilliant songtitles such as "I just called to say fuck off". There's also a link with cool lo-fi/anthrachistic label Alehop through King Trash Pandango & Atom Rhumba (ok, & Piolineos, but them I don't like very much). They're all featured on a comp lp (no cd!) entitled 'La Cagarruta sonica', which next to Lightning Beatman, Doo Rag, the Goblins, Tab Hunter, Lo-Lite & Deche dans face features a whole bunch of non-conformist Spanish bands. Anyone into the Pussy Galore/Honeymoon Killers sound best checks out Atom Rhumba (1 7" on Alehop) & especially Pretty Fuck Luck (with label boss Murky, they actually recorded one of their two 7" in NYC with Jerry Teel) while King Trash Pandango whips out some pretty trashy Gories/Oblivians type songs. The lp comes in a 3-D sleeve & with glasses you need to cut out yourself & need I say is limited. Back one more time to the Munster cd, to tell you that no, the bands are not featured with two songs each but after the last song the entire cd starts over once again, so 11 songs total is all you get. If you can get it for cheap, or free (such as it should be), check out the Munster cd but if you need to part with some hard cash go for the Alehop comp straight away. And I haven't even said anything yet about the Ulan Bator Trio who plays on instruments entirely made outta trash & are very entertaining live. Alehop titles also available via Demolition Derby. Kris

V/A: That's the Way Cookies Crumbles (CD).

Kerosene, BP 3701, 54097 Nancy, Cedex, France. \$1/1ppd.

This CD compilation has been released by the label/zine Kerosene and is a very welcome first encounter with some French punk and noisercore bands. Writing about all 22 tracks here would be going too far. I'll try to concentrate on the ones that made a lasting impression. Pregnant makes a great catchy rumble in the vein of Girls vs Boys or something heavier from Discord. Kenada's vocal sounds very English and they kick out a heavy melodic tune that could lead the thoughts towards maybe Offspring. NRA is the first really mean and dirty rock on this comp - not entirely convincing, but the two live tracks delivered by this rock combo from Holland works all right and is a promise of bigger and better things. The Sixpack live track sounds frantic and hysterical just like it should. Shaggy Hound's song reminds me of the full power poprock attack from Seaweed when they were best way back when ... Then it happens, the magic three chords gets into play. Perfect Cousins twang and yank through the r&b derived song, 'Fast Forward'. Very good! Happy Anger rocks. Tongz go for the Black Flag tag with some 'in yo' face' heavy punk. Beeswax creeps out from under the carpet with a unmistakable ballast of Soundgarden and Skin Yard, not bad. SU & Well Spotted plays Big Black's Kerosene.... and the ball is closed by Portobello Bones & Seven Hate who's having a laugh and a go at Iron Maidens 'Run To The Hill' here aptly renamed for the occasion: Running to the 8'6' Vom! Ton Kiri. Ton Kiri.

V/A: The Virus That Would Not Die (CD).

Alternative Tentacles Records, P.O. Box 419092, SF, CA 94141-9092, USA. www.alternativetentacles.com

23 bands/artists, 71 minutes of more or less fresh samples of viral sounds. Personal favorites: Dead and Gone: 'Trainwreck', a two-component tune with sneaky Lizard-like guitar & talking vocal/two-chord big sound hardcore. Third component appears too. Logical Nonsense: 'Half life' is force-driven hardcore with intense, furious vocal. Half Japanese: 'C'mon baby', noisy rock (as opposed to noise rock) with Jad Fair's insane & edgy vocal. Ultra Bidé: 'Sleeping on Bowery Street' is an original, grooming blend of Balkan-hymn & staccato-cabaret with spastic,

mechanical intermezzo.

More sounds by Pachinko, Thrall (with Mike Hard, the former singer of God Bullies) & Man is the Bastard, spoken words by Mumia Abu-Jamal & Judi Bari. Dead Kennedys' "Life sentence" appears with no apparent reason (though I've heard the label-boss' dad is in the band). Less sounds by other bands, some of which should have retired ages ago. Decent but in no way groundbreaking. Larsk

V/A: Why Can't We Hate More (CD).

Birdnest, Kolmårgatan 4, 731 33 Köping, Sweden.

Yup, as it says on the inner-sleeve: Crust as fuck. But what can you expect from a comp. w/ Totalität, Detestation, Atomwinter, Doom & Anyways, this is crust! Svarf Snö has got a some sense of humor, Oi Polloi disappointed me, they did better 10 years ago. Detestation are somewhat interesting coz they have a singer w/ a cool vocal. Counterblast rocks as usual, Atomwinter, Totalität, Meanwhile & Doom are crust as fuck, so if you think crust rocks rocks yer world, well, don't hesitate, contact Birdnest. allergic

V/A: You bite the tongue that feedst the hate (tape).

Higher Quest Fanzine, Malregatan 12, 460 64 Frändefors, Sweden.

This comp. tape was originally to be released w/ Higher Quest Fanzine # 3 but was not 'cuz the editor found it to be easier & cheaper to do them separately. There's nine bands included on this tape-comp. & Except from Ambition (Norway) & (Germany) all the other bands (Outlast, Unison, End in Sight, Uncle, Content, New Direction, Start Today) come from Sweden. With this comp. comes a nicely layouted 20-page A5 booklet w/ interviews w/ nearly every band. The musically style of these bands are mostly metal Sx:E sounding but there's also a couple of emo bands. The way I see it the optimum comp. should be just as good as one of yr self-mixed taped w/ yr, at the moment, favorite songs. But it can of course also, in a very great way, give you an insight to what's going on in a specific scene, part of the world etc. Anyway, I like all the songs on this tape & the only tiny thing I miss is labels on the tape so I can see which side & thereby which band I'm listening to. jsp.

Void/kathode (split 7").

MCR Company, 157 Kamiagu Maizuru, Kyoto 624, Japan.

Kathode disappoint me, not because they ve – in my opinion – too much of a base in metal, but because they're partly ex-members of such incredible bands like Nema & esp. Ottowa. "Grind" in the deathmetalish sense of the word & w/ completely shallow lyrics. Voidt suit them well but is a little more pleasing. Beautiful Pushhead-styled cover by Greenhawing, however, I'd rather stick my tongue on a 9-V battery than listen to this. jak.

Von Zippers: Hot Rod Monkey (7").

Screaming Apple Records, Döntzlestr. 14, 50939 Köln, Germany.

Along with the Hatebombs, these Canadians, are one of the few current garbagemands that can stir up some excitement (& Ritchie at Screaming Apple might be thinking along the same lines, cos he did 7"s with both bands). This 7" ain't as great as the one on Rotoflex (so I'd recommend trying to get that one first) but anyone looking for an updated version of the Sonics, should take a liking. kris

Weakerthans: Fallow (CD).

G-7 Welcoming Committee, P.O. Box 3-905 Corydon Ave, Winnipeg, MB, R3M-3S3, Canada.

Surprised I liked this so much, getting old, fat & wimpy? Yeah maybe, but really – this is totally right on. Self-described as being poetry-friendy revolutionaries & while its still the message rather than the form that really matters, there's no saying you can't wrap your good opinions in a piece of nice-looking, well-decorated paper. In this case the paper is a layer of Lou Reed meets Jawbreaker, sort of. Beautiful music you cannot mosh to unless you really are an idiot & even contains a sort of a cover song, originally recorded by the guitarplaying frontman's (former & very well known) band. Lyrically its kinda like Douglas Coupland meets Julie Doucet (w/o the self-mutilating gross parts), add some extra social political conscience. On my personal top 5 this issue. jak.

The Wern: Wreckin Temples (LP).

Knock Out, Postfach 100716, 46527 Dinslaken, Germany.

Knock Out saves the vinyl; this time w/ a project band made up of a 1/2 English Dog & 1/2 a GBH, »original members of ...« as it says on the strategically placed sticker. Basically, this is what I'd call old music for old people, these are songs written in 80-81 & reconstructed by 4 elderly cide-brains here in the late 90s. To me, this is a pretty solid release, coz it has the straightforward catchiness of early UK hardcore (which was actually about a lot more than just Discharge/Disorder), combined w/ a massive sound & consistency that wasn't really possible back then. jak.

The Wimp: Seventeen (7"ep).

Ingringo, Senefelderstr. 37A, 70176 Stuttgart, Germany.

Side project of Jabberwocky. High on energy, low on talent. Beats de Heideroosjes any day though (de Heideroosjes is the Dutch version of die Toten Hosen). kris

Wolfpack: Lycanthro Punk (CD).

Disorder, Box 129, 40122 Göteborg, Sweden.

Their best yet. Wolfpack takes the obvious Dis-influence a couple of steps further – resulting in something that maybe not very original, yet stands out on its own as being perfectly well-constructed, well-played heavy HC. Very powerful, but also w/ rather insignificant lyrics that does little except maybe set a general mood of darkness & discomfort. jak.

X-Rays: Grown Up Drunk (7").

Ken-Rock, Stefan Hultman, Snickargatan 1, 582 26 Linköping, Sweden.

This sure is a novelty, a 4-song ep with the exact same 2 songs on each side, only in reverse order. If you're familiar with their latest album on Emphy, this 7" holds no surprises, fast-paced trashy (especially here) punkrock, not the most original & far from the best band in this genre but probably fun to catch live (I wouldn't know, cos they were at no-show at the gig they were supposed to do at the Pit's, something about bad coordination between the club & whoever

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#14 HOCUJ? NECUJ! / EPAJARESTYS "anti fascist action" brilliant anarcho HC / trash band from Yugoslavia moves against ultra fast Finish HC in MOB 47/KAAOS studio sound.  
#15 MATERIA / A.A. "not one but millions have died" Peruvian and Slovenian crust/noise bomb, good sound.  
#16 TANK WARNING NET / PRESIDENT'S CHOICE fast political crust/core from Macedonian and U.S.A. in DROP DEAD vein, studio sound.  
#17 UNDERGROUND OF SLOVENIA 97/98 BENEFIT COMPILATION FORTHEZINES IN SLOVENIA with 24 bands: NOT THE SAME, REQUEST DENIED, SCUFFY DOGS, MAN IN THE SHADOW, RIOT, CROOSROATSZ, KRISTUŠLJ... a bit like HC LJUBLJANA from the 80's. FUCKIN great HARDCORE as it should be.  
7"  
#18 ANONIMNI ALKOHOLIKI / TANK WARNING NET "ex YUGOSLAVIAN territory FIGHTS BACK" devastating noise/grindcore in PATARENI and EXTREME SMOKE style (the drummer is an ex singer of E.S.I. clash against brilliant HC/crust assault in DISAFFECT vein from Macedonian ENGAGED AGAINST WAR / POLITIC LYRICS concerning YUGOSLAVIAN WAR.  
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# cock e.s.p.

## interview

Lasse: Why is it called „special package“ anyway? All noise tapes are put together by hand, and therefore „special“. It'd be good to do a „unspecial“ package, „printed in 2000 standard packages“. Is it „special package“ because they can't sell more?

Emil: I believe most noise artists wish to create timeless art-objects which can be displayed in museums after they die. I myself tend to use most „unspecial“ packages, such as the recent Cock E.S.P. CD for which all 1000 copies have exactly the same packaging, because I do not want my art to live on after I die. If any benefit results from my work I want it to happen when I'm alive and can enjoy it.

Lasse: With the way you're doing live shows you probably won't last long. Have you ever gotten any death threats? Or other threats?

Emil: Oh yes. A couple years ago, before Matt Bacon joined the group and imparted his sensibility on us, we would come up with the most outrageous and offensive cassette and song titles we could think of. Thus, we would receive death threats from numerous feminists and other left wing loonies for making joking references to sexual violence, and we would receive death threats from right wing assholes for being gay-friendly. We were also threatened by other noise artists who were offended by our comical themes and subsequent lack of using photos of charred corpses as cover art. And, during our first US Tour, we were forced to cancel three shows in San Francisco due to threats from the Re/Search crowd and Genesis P'Orridge. We also had to cancel the east coast leg of a recent tour because a young fan threatened to rape us at the Boston show, and another ex-fan wanted to beat us up in Philadelphia because we are light-skinned.

Lasse: Did Genesis personally threaten you? I hear he's doing stuff with Merzbow now! (really)

Emil: He didn't have the guts to do it personally, he got some of his Psychic Youth minions to do it for him.

Lasse: What happened?

Emil: No comment.

Lasse: OK. Uhm.. anything new in your life you'd like to tell us about?

Emil: Yesterday I got cable TV in my room - so now I have about 50 channels instead of 7! I have been watching TV all weekend. It's not that there's anything better to watch - it just takes so long to check out all the

channels, by the time I've done so there are new programs on the first channels I looked at... I think my favorite so far is „Univision“ - the main Spanish language station in the US. I had some Spanish in school, but still I cannot understand anything. It's always interesting to watch, though. Many of the shows are inexplicable - they are like unusual combinations of various normal program formats. And they always, always have incredibly beautiful women on them - it doesn't matter if it's news, a game show, a children's program - they all have attractive latino women wearing tight, short dresses...

Lasse: Who cares about noise when there's women like that on the tube. But this is a music magazine, so we have to stick to that. Tell me about the „Japanese-American Noise Treaty“ double CD - would you recommend me to pick up this compilation? It sounds like an awesome deal, but I have read bad reviews of it.

Emil: As for buying it... Yes, everyone has complained about it, including myself, but in the end I think it's better than everyone thought. The Japanese disc is pretty harsh all the way through, there's less variety between tracks than one would expect as well. The US disc is more diverse - a lot of ambient and electronic pieces mixed in with the really harsh stuff. Many tracks struck me as being very poor examples of the artists. I thought the Macronympha, Taint and Haters tracks were among the worst these groups have done. I didn't like the Daniel Menche track very much either. On the other hand, the Princess Dragon-Mom and Cock E.S.P. tracks are, in my opinion, some of the best stuff these bands have done. All in all, both discs seem pretty serious-minded as well - there's little sense of play, which is what I enjoy most about noise. Our E.S.P. track had some silly samples at the beginning - we were the ONLY one on both discs to do so! The only other real sample was some war shit on Allegory Chapel's track... Masonna had a funny title, Princess Dragon-Mom had some silly drawings on their booklet page, but otherwise the mood is rather sombre...

Lasse: Speaking of funny, someone told me that you used to be a goth.

Emil: Well, I wasn't EXACTLY a goth. I did spend several years as a teenager wearing only black and white clothes, I did use hairspray a lot - not to spike my hair up, just slick it back and have little tendrils falling over my face. And for awhile I had the sides of my head shaved. And I would wear eye make-up sometimes. I listened to The Cure, Siouxsie, Joy Division..... I guess I WAS a bit of a goth, wasn't I? I was also heavily

into the Fall and the Sex Pistols at the same time, and Kraftwerk. So I wasn't 100 percent.

Lasse: It's goth enough for me. The same person also told me that you went from goth to vegetarian, but I hear you're through that phase as well.

Emil: Human beings are built to survive on meat, and much of our advanced civilization was built on exploiting animals for agricultural purposes. On some level it's wrong to do so, but if the animals live good lives and have painless deaths, and if you live a good life and make positive contributions to the world around you by sustaining yourself on their meat, you honor their deaths. I was actually a vegetarian for 4 years, and they were the most unhealthy in my life. I gained 100 pounds and weak lungs. This past spring I tried a low-carbohydrate diet which consisted almost entirely of meat and eggs. In one month on that diet I lost 25 pounds and lost a bad cough I had had for several years. Everyone is different - some people can be perfectly healthy eating vegetables, I'm most healthy eating meat.

Lasse: I heard about all these people attacking your favorite band Hatewave for killing a live chicken on stage. How can people react like that for one lousy chicken? Jesus Christ, they're living in a country that kills people to protect their financial interest.

Emil: I couldn't agree with you more. Just the other day here in Minneapolis, all these anti-fur protesters chained themselves to the doors of a store which sells fur coats and yelled at passing shoppers. I think 18 of them were arrested. No one was protesting the deaths of Iraqi children who are starving because of sanctions championed by our government.

Lasse: What's hip in America?

Emil: Orgasms.

(at this point two girls come in through the door and whispers something in Emil's ear and he leaves with them -end of interview I guess).

Cockfight graphics from Cock E.S.P./DogLiverOil split (Very Good Records)

Cock E.S.P. merchandise and records can be ordered from their fan club: **Sunship**, P.O.Box 580218, Minneapolis MN 55458-0218, USA.

<http://home.earthlink.net/~humiliation/cock/welcome.html>



# *pain and humiliation in the garden of feedback & naked riot girls:*

von Lasse Marhaug für KAO

*Cock E.S.P.; one of the most original and wildest noise acts around today. I managed to hook up with them in London on the first date of their European tour last November. The man I spoke to was no-less than main-man Emil Hagstrom. We spoke after the show under more or less chaotic circumstances. Emil was a kind and warm man - very unlike his aggressive and destructive on-stage personality.*

Emil: Matt and I have been thinking about improving the presentation of Cock E.S.P. by getting more cute girls involved. Matt has this one friend who is **VERY** beautiful - I want him to ask her to pose for the cover of our next CD. I also have this idea that for future shows we should be more like rock stars - glam metal to be specific. I want to hire a bunch of female roadies, have them all wear identical cute outfits with the E.S.P. logo on them. They could unload, set-up and soundcheck all of our equipment; then we could arrive just moments before we have to play, wearing long blonde wigs, leather vests and leopard-print pants. I think that would make quite an impression on audiences - especially noise audiences, don't you think?

Lasse: Yes, at least on me. When did Cock E.S.P. form? What made you start doing noise? Why noise?

Emil: The members began making noise sounds in the mid 1980's. In 1993 these strange tendencies manifested themselves in a "project", which some might call a "band". Cock E.S.P. was not so much formed as molded... We make noise because the noise genre presents the best opportunity to be hated, both by outsiders and other noisemakers.

Lasse: Your last drummer, Paul Hamerlinck, died in a kidney transplant operation. You don't seem to mourn much? Are Cock E.S.P. a cynical band?

Emil: Paul is our Peter Best. We don't talk about him much, we simply direct our mournful energy into conquering the world.

Lasse: I'm not quite able to picture you "screaming survival of the fittest" and talking about the laws of nature. What laws do you follow?

Emil: This varies from member to member. Some are definitely fit enough to thrive in a Darwinian universe, others such as myself are not. I have, however, developed my own model "Survival of the Unfittest" which is based on the inability of the human race to avoid war. During a really good, thriving war all the physically "fit" men and boys

are drafted into military service and sent off to be maimed or killed, while the physically unfit but mentally superior men, such as myself, remain at home stealing their women.

Lasse: Cock E.S.P. is well known for their wild live shows, what's the wildest show you've ever done?

Emil: Personally, I enjoyed one particular show in Chicago during which I held my amp tight against my chest and rolled into the crowd. Various members of the audience started piling tables and chairs on top of me and someone tied cords around my ankles - it was a blast. I believe Matt would prefer our recent show in Green Bay, however, because he permanently dislocated his elbow and had a cute punk grrrl show him her breasts and bite him on the neck.

Lasse: Do you think it will ever top itself with in a suicide concert, where you, after rolling around on the floor for 45 minutes, just explodes in a burst of fire, flesh and fungus?

Emil: No - we're not trying to be performance artists or G.G. Allin, what we do is closer to full-contact sports such as American football. It's frequently like a competition to see which one of us can out-perform the others, but in the end it's all down to having fun while enduring physical punishment all for the entertainment of an audience. Like football players, we expect to be battered and bruised during the course of a show, and if something more serious happens, say a broken bone, that's all part of the game.

Lasse: What audience is the best to play to?

Emil: Young punk rock and no-wave audiences are the best in our experience. In general they seem to best appreciate our antics. Old-school "serious" noise and industrial people seemingly have far less respect for our work.

Lasse: Myself I hate long concerts, have Cock E.S.P. ever played more than 30 minutes?

Emil: Our longest show was a little over 15 minutes, and that's only because we had ten special guest members banging on sheet metal who were enjoying themselves so much they refused to stop. I myself left the stage after 5 minutes and merely watched the rest of the set. Usually, if a set goes beyond 6 or 7 minutes it will be a disaster, so we try to keep it at 5 or less.

Lasse: Tell me about your hatred towards the cassette scene?

Emil: Specific formats are unimportant. Each one has their positive and negative side. Right now I prefer releasing CDs rather than cassettes because they're cheaper and easier to distribute. If I press up 1000 CDs, throw them out into the world, and a few copies get into the hands of people who really enjoy them and become my friends, then it's all worthwhile. Cassettes are nice because they are more personal, but they also take up too much time and energy and have a limited appeal. Also, there are certain aspects to the cassette underground I dislike. True, this underground is home to many of the artists making today's most worthwhile and interesting music. But it is also populated by egomaniacs, failed conventional musicians, insecure attention-seekers, big league hopefuls and fanatical purists of every stripe and color. Vinyl is my favorite format on an aesthetic level, but CDs are cheaper to produce and easier to send in the mail.

Lasse: Do you think CD-R will take over for cassettes now that they are becoming cheaper and cheaper?

Emil: I hope not, because my favorite thing to do with the cassettes people send me is to pull out all the tape and wrap it around my cock really tightly, until it begins to turn red. If I do this while erect, it hurts so much I get an orgasm.

Lasse: And you cum all over the "special package" they've spent hours putting together?

Emil: Only if it's a good one. Certain special packages work better than others.

Lasse: Any examples?

Emil: I don't like rubbing G.R.O.S.S. Tapes packages on my penis. They do not arouse me. Many of them are great for rubbing on my feet, however. Banned Productions has released several good masturbatory packages, including an Evil Moisture cassette in a caressing foam block. So too has SHF, their Smell & Quim cassette which comes with a Barbie doll in bondage being a particular favorite. But in the end, I think some of the sexiest special packages come from American Tapes. I've spent many hours pleasuring myself with them. Their Chris Freeman cassette even comes with little sticks you can shove up your ass for rectal masturbation!

Lasse: What is best, normal or chrome tapes?

Emil: Chrome tapes - they're heavier.

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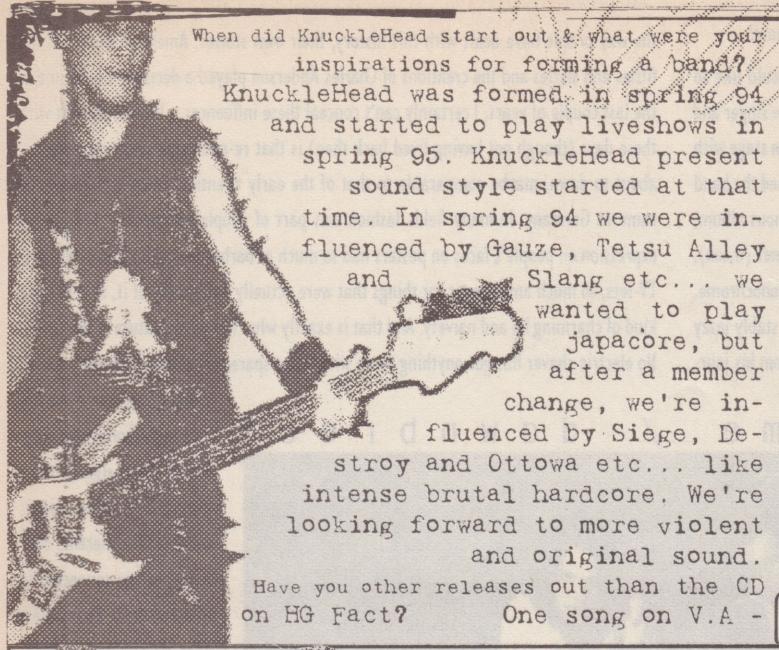
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When did KnuckleHead start out & what were your inspirations for forming a band? KnuckleHead was formed in spring 94 and started to play live shows in spring 95. KnuckleHead present sound style started at that time. In spring 94 we were influenced by Gauze, Tetsu Alley and Slang etc... we wanted to play japacore, but after a member change, we're influenced by Siege, Destroy and Ottawa etc... like intense brutal hardcore. We're looking forward to more violent and original sound.

Have you other releases out than the CD on HG Fact? One song on V.A -

staffs are HC bandmembers from Sapporo. Also all of the staff understand each bands situation. Its a new type of place. Lately American and European bands played this club. Even your song titles is in Japanese, which is sort of rare in Japan, what are some of your songs about? All lyrics are written by me, mainly singing about frictions of society with myself, not recognize personal needs. Its peculiar in Japanese society. Stuffy, frailty, fret etc... to live in this society and



ive already been praising Sapporo City Hardcore on a number of other occasions - Knucklehead is another, highly visible band from that scene; fast, loud & ugly hardcore skillfully performed w/ ardour & enthusiasm. Their CD is available for \$12 ppd from HG Fact. 401 Hongo-M. 2-38-2, Yoyoi-Cho, Nakano, Tokyo 164, Japan

"No Fate vol. 2." from HG Fact, "Live Promo Demo 95" from Infernal Rec.s, "Studio & Live Demo 96" from Infernal Rec.s, V.A - "Far East Barmy Army" live LP (with T.R.U.T.H, Railway, Crude, Extinction and Johnny Boys) from Straight Up Rec.s and comp CD on MCR.

What is Klub Counter Action? Klub Counter Action is Sapporo's best club. This club is operated by Ko of Slang. Before Counter Action started there were no good livehousesclubs in Sapporo, so a lot of bands went to Tokyo. Ko wanted to make a play space and started this club in 94. Counter Action have set up live shows and booked tours. In 96 he started the label Straight Up and in 97 a record shop called Slash City (mainly punkHC). All

influenced now by work in mental hospital and before worked in army. I sing Japa-



nese. I was born in Japan, also thinking Japanese words I can't explain in English. So I wanna expression for use Japanese. Some times I think easily use English, but I think Japanese is fit for hardcore sound.

What do you think is the reason for why Sapporo have such a strong HC compared to the rest of Japan? Many sound style bands in Sapporo. Also played w/ many style bands. I think it makes a good scene. Personally I think it's good, also I haven't prejudice to other style bands. Make a faction and each say stupid rumors. I think it's really trashy. Translated by Masahiro of Infernal Records c.o. Gotou, S8-W8-421-32-201, Chuo-Ku, Sapporo, 064, Japan.



## Where does Dawnbreed end & Monochrome start?

→ First, allow me to introduce the whole Collective. Well, I would like to start with The Saviour (a small number of chosen people call him Marc), the singer and showmaster of both bands, the man who once went over rough and smooth on stage with Mr. Sinatra. Back from his one-year-trip to South America, he instantly rejoined the band for several sessions and of course, for the recording of the band's most famous album, "AROMA". A half year before that, the other members, together with Matt Gomez (tr.sax), Alex Gigale (git) and Ahlie Schaubel (voc), formed a new band, called Monochrome. Altogether, they recorded two very personal and honest songs with an irresistably jazzy bite, to pay tribute to their lost companion in Columbia. Having returned from his journey, he also joined the Monochrome and that is where the mysterious story of the Collective began... But, I think it is time to introduce another member of the Collective: Mr. Dominik Thomann, member from the beginning of the whole scenario and co-songwriter on his bass guitar and master in the science of Ampeg amplifiers. Now, add another tag team partner from the very first moment, the most famous drummer of the city, Mr. Tom Nachbauer, and mix it up with the youngster of the Collective, Mr. Marten Thielges. You better watch

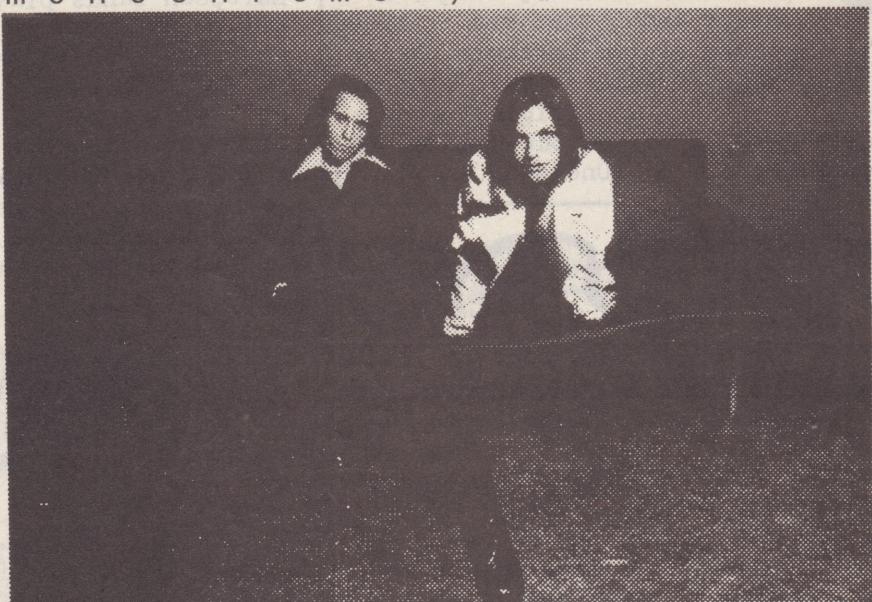
out, he is the new 19-year-old guitar-monster in the band. Another two great looking guys from the Michelle Charlston brotherhood do re-mixes and operate all additional electronic gadgets. Last but not least, there is me, Agent Palermo, aka Mr. Helmet, songwriter and shuttle pilot. Shake this winning team until you have the tastiest high ball you have ever sipped and there you have it ladies: A Collective of all in all eight members, two bands, one producer, a never compromising label, two graphic designers, another booking agent by the name of Pejo and a thousand ideas you'd have never been able to pack into only one traditional band. Did I actually answer the question?

? If I was to make a short (& probably too hasty) analysis of the cover to Radio, I'd say that it's a hearty pastiche of the 50s, but also a salute to a period (from the turn of the century & up to the 60s) where most designers aimed at serving the common good rather than the corporations & where technical innovations were still seen as instruments for evolutionary social change. Any comments? & what the deal w/ chairs & transistors anyway?

→ For me, the meaning of design lies not only in the mere creative aspect and method of authentic technical conversion, but includes in addition to that a certain enthusiasm for the history of graphic arts and commercial art of the last two centuries. And, also

the way people have dealt with this history, their own stories. American design of the fifties and sixties and the creations of Charles Anderson played a decisive role for me in the last couple of years. I certainly can't conceal these influences... What I connect with these days (though not having lived back then) is that remarkable sense of a new era about to dawn, maybe comparable to that of the early twenties, when jazz and revue came to Germany. In many fields fashion was part of people's enjoyment of life. The expression on people's faces on posters had so much of barbecue-parties and of the first TV-sets, so much amazement for things that were actually not worthy of it, thus being a kind of charming lie and naivety. And that is exactly what lies in the nature of the fifties. No electric shaver has got anything to do with outer space, or (in the Bachelor's movement) an olive in a martini with a glamorous evening.

## monochrome / dawnbreed



Cool & connected; smooth on the surface but definitely wild at heart - this relative young, but productive unit is all about 'transitions', one of which turned the boys to men, from »amoklaufgefühl« to »aroma«, into what can hardly be defined as being within the limits of the otherwise broad term "hardcore". Its kinda like a bunch of abstract expressionistic paintings wrapped in a plain modernistic house from the 50's, yet w/ a self-ironic distance. This is Agent Palermo vs. JoinKao.

explained on screen. And this is where the story of the chair comes in. The meaning of a chair is not in its wire netting, far more important are the things you experience on it, whether you feel comfortable on it, or whether it goes well with your living-room. Its portrayal however, was always connected in quantity to its technical innovation

and a special relation to shape and colour. An amplifier (or, say a transistor) is nothing beautiful, it is simply a device that functions by the laws of physics, but it does though transfer the shape and colour of music, motion and life. I try to connect the graphical arts of yesterday with the meaning of design, colour and shape in modern time creations, e.g. flyer-art and clubwear, things out of daily life, that have a great influence on me, as far as graphic design goes. This is similar to our music, where we combine "traditional" elements, like jazz, free jazz, etc., or wind sections with "modern" elements, like electronics, samplers, remixes and arrangements.

? The do's & do-not's of the diy underground, question #4 – the essence of lyric sheets?

→ Just imagine this: You are making spaghetti (your favourite meal), the tomato sauce is almost ready and then, all of a sudden, you realise that you are out of basil. I mean, what do you do? Can you compromise on eating them without the





basil, or are they just no good without? Well, maybe you just simply try to imagine your spaghetti do have basil in them and then realise, that that they are all right after all. Lyric sheets are kind of like basil, an ingredient that has got nothing to do with DIY or punkrock. It is a matter of taste - or do you think you are punkrock, just because you eat your spaghetti with basil?! Lyrics are definitely something very personal, and the more personal they get, the less there is a reason to print them. You don't have to know the lyrics (at least not every single word) of a song, to understand it. Every song has an expression, a certain melody, strength or energy by which you can

### ?Neuman U 47?

→ **Yeah!** Someone's got it... We now have the honour of introducing you to the glorious NEUMANN U 47. This german microphone was produced between the 40's and 50's and has become somewhat of a rare collector's item. Because of its unique warm and deep sound we used this specific



tube microphone to capture the vocals of Ahlie and Marc and the room sound overdubs on our latest release. We all fell in love with this old, full of history piece.

**We both** agree that the male dominance in the underground music scene is rather regrettable, but is there anything we as males can & should do to change things or should we leave it to women themselves to get more involved - if there are anybody that feel urged to do so?

→ **Well**, it's not a problem of underground music in its entirety, but a problem of a small part of something we both would name "the hardcore scene". If someone's really in the need of being part of a scene, of a certain image, style and aesthetic, he or she has to confess that other opinions differ on that, whether male or female. It's conspicuous that a large number of people in this "scene" has an urgent need to impose the overbearing thought of a big community where people are able to communicate and converse without any opposition and individuality. I couldn't help suspecting this is a lack of maturity and experience.

**Given** that the esthetic of hippie era was a reaction to the very stylish & more clarified idiom of the 50's and early 60's, what can you imagine will be the next Deutsche Welle after bands like Sog, Monochrome, Stale etc... has become unhip?

→ **We give** preferential treatment to an audience that is mixed up, open minded and interested in music, independent from sex, culture, nationality and religion. We really don't have to make this question a conversation piece; we're not interested in changing something that revolves only on its own. It's not what you're looking at, it's how you look at it. ...the complete independence from structures, scenes and opinions. Reduction will be success, whether in the way of playing and living music or in the way of thinking.

**Name** your worst enemies, if any & why?

→ **Me, myself and I.**

**How** many copies have you sold of your records so far?

→ **As** a matter of fact it is not a gentleman's job to talk about money, horse racings and car washing. So, If you really want to read a number, move your ass to the next record store and watch out for a Top Twenty list.

Or try to visit us in one of our "Comrades of cool"- hotels in Brasil, where we could talk about this again while sipping a Martini, you're invited!

**end.**



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disappointed.....iNtrVw

After listening to a tape David Cotter sent me, I decided to make an e-mail interview. You'll here encounter a man of radical musical ideas and methods. To describe Disappointed's music is impossible with words, maybe an attempt like: 'Einstürzende Neubauten meets Tom Waits jamming with The Swans in a dark alley' will give you a clue to what is going on - or not. It's experimental and unique and you'll be able to read the interview for yourself really.

As an exclusive treat for kao readers, David also reveals the stunning facts about Rollins and Madonna. So what are you waiting for?

\*\*\*

\*...Let's just begin with some of the dull trivia where you fill me in on what you call Disappointed's "sordid past"???

DISAPPOINTED began as a five-piece, straight-ahead rockmusic band. Its ever-revolving but ever-evolving roster of musicians quit, or otherwise left the lineup when they got too virtuosic. The name stems from two things: my own disappointment with the way nearly all music is created and presented, and the surplus of oddly-good pop tunes named "Disappointed" (i.e. cf. e.g. by Morrissey, Electronic, Katydids, XTC, P.I.L.). As much as I love the field of experimental music, never let it be said that I don't appreciate a good pop single! It was very frustrating, however, working with a bunch of no-accounts that didn't want to try anything new, or were interested simply in rehashing the worst of the worst. So, it came down to myself and founding member Sergio Segovia leaving to head off in a new direction. We still have a problem finding good tone generators!

\*...When/how did you form the band - who are the members, what do they play blah blah?

I play percussion and various atmospherics, Sergio plays atmospherics as well - and by this I mean "sounds": various sounds that will better tell the story of the song as dictated by the musical notes therein. This all began in 1992, when I got back from a horrible breakdown in Amsterdam. I suppose I was ready for the change, and here I am. Currently, our tone generator is Dan Careaga, who's a fantastic musician and extremely technically proficient - but who knows how long he's staying? His sister managed Henry Rollins' career a few years ago and helped Henry get that Grammy for best spoken-word album - beating out God and Shakespeare in the process! She also helped open the doors for the new batch of "Star Wars" licensing (action figures, toys, etc.) and is apparently a talented filmmaker in her own right. I'd love to work with her one day, but this interview is about us and not her, dammit!

However, there is a bit of Rollins/Madonna gossip

that I might be able to tell, that the US tabloids never got hold of...

\* Interesting! Tell me all about Madonna and Rollins.. Please, pretty please, are they dating or is he really the secret father to her baby... come on... tell all!

For 6 months or a year (or so, can't quote dates from me), they were EXTREMELY involved. I don't

know how the tabloids missed this one! They met backstage at the Grammys after Henry had won for Best Spoken Word Album (which Allison had campaigned very hard to be nominated despite all the nay-sayers and contradictionaries - due credit where credit is due!). He'd make her cassette comps of his favorite things, etc., and they'd talk at his pad for a long time (not a problem, as it's apparently a very nice dwelling). It seems that she understood him and vice-versa, and she made him grow a little wiser and mature. She proposed marriage to him, and he dithered - that child of hers was supposed to have been theirs. This was, from all accounts, a very nurturing and healthy relationship. However,

Henry went back to NYC and dithered about marrying Madonna. He fretted to and fro so much you'd've thought he was a guitar! He came back six months later, went up to her home to pop the question. She opens the door, he says he wants to be with her, and she says: "I guess it's all just a matter of timing, isn't it?" Slam. The end.

I know that Henry takes care of his mates, has fine integrity and is an overall good person. BUT WHAT AN ASSHOLE! I would've married her in a tachyon, flat out. I still fantasize about me and Madonna...yeah, flying over to Paris on the SST to catch KRAFTWERK in concert - I take care of the kid while she's shaking her booty down at the docks, I play her love songs on my ukelele, and then...well, then I'd probably wake up in a puddle, wouldn't I?

\*It sounds like it...

\*...thank you. Feels like it right now, too.

\*...could you please tell me what 'Beirath' means, it said something about 'Beirath (95-96)' on the insert of the cassette you sent?

"Beirath" was a series of recordings using my compositional technique, and was subsequently retitled "Rome", after "Beirath" was set free rather suddenly some time ago. It was originally to be released through Emil Hagstrom's/John Vance's EF TAPES label, but that is a saga in itself. This is a euphemism for the fact that the label dissolved and that I don't know all the derailed details. The artwork is entirely



different, and perhaps we'll release that in some other form one day. "Beirath" is the name of an old Middle Eastern ruin, as was "Samaria" (the title of our debut on Cesspool Records, CA), and "Rome" were ancient empires. Our first single will either be titled "Ur" or "Kirghiz" - depending - on our upcoming label, which is named Herts-Lion. More on that later, as it's all tentative, as usual.

\*How would you describe your music to someone who had never heard it?

In composing, I take the basic notes - A, B, C, D, E, F, G and H, along with minor chords (Am, Bm, Cm, etc.), and other musical conceits - and spell words with them. These words are the tones that the tone generator plays. The tone generator can be a bass guitar, oboe, accordion, etc.. Each piece of the pieces has to do with the title of the composition. Everything makes sense. For example, what do you get when you drop a piano down a mine shaft? A FLAT MINER. Also, the piece EDGED: the tones are E D G E D, the percussion is a rimshot (the EDGE of the drum), an atmospheric is the EDGE of a cymbal, and another atmospheric could be a knife EDGE against the microphone. Plate reverbs are used, as a plate consists of surface and EDGE. What it sounds like, it sounds like. It begins and ends. I try to make this as simple as possible and not overthink it - which is extremely easy to do. It takes some getting used to - thinking about music in terms that are not really musical. However, this visual aspect is a part of music that I feel has existed alongside the aural for as long as music itself has been around. My work doesn't exist to denigrate or degrade either side. I fully believe there will come a day when there is a music that can be experienced with all five or six senses. This is easy to do in presentation of music (releases/live actions, etc.) but to make it inherent in the music itself is the challenge.

\* Hmmm.. there are some obvious limits to what you can spell with A, B, C, D, E, F, G etc. aren't there??

True, but if you assigned musical coequivalents to every letter or symbol, you'd be wasting your time. It's like a little game - it does have very few rules, but those rules shouldn't rule your life. If you try to break through those limits, you spend all your time working on this compositional technique, which in turn puts limits on your life.

\* I've been fooling around with the letters and came up with ABBA as one suggestion, but also you could try out how DADA sounds - you know, it's the name of a legendary European art movement from the period of WW1?

Yes, I'd "found" ABBA when I first started doing this, but I hate to mention musical groups; however, I realise there's some mystical reference in that word but it escapes me now. DADA I'd done as well - it's recorded, just not released!

\* Your compositional technique makes me associate to modern more classical oriented composers like Philip Glass or Stockhausen... Also older classical composers like Alban Berg and Schönberg used to compose their music on the basis of mathematics, I've been told. Of course you are

using totally different instruments, but the approach has a bit the same schematical logic. Wrong?

Close enough; not wrong. I don't know much about those composers but Glass' "Einstein on the Beach" irritates the hell out of me! Perhaps I just haven't given it the chance it deserves. August 2-9 of this year sees Stockhausen giving seminars of composition in Kuerten, Germany, so I may try to go over there and study under him, proposing the German album collaboration series in the process. All he can do is say "no"! I was always better at writing than I was at mathematics, so perhaps it led to what I do.

\*Oh ... Björk took song-lessons by Karlheinz Stockhausen, too. Is there any one record/ band that have had a particular importance in shaping your perception of music?

I use to worry about the situation of influence a lot - I haven't heard a lot of what I'm "supposed" to have heard. Now I'm so secure in doing what I do - I don't care!! Also, I think it's good to say what you're into (it doesn't really intrude on your private life, I don't think) - it gives others that have worked hard in the same business as you a bit of solace. It's like what they're doing has credence and has truly affected someone! Anyway, for me, earlier it was KRAFTWERK and EINSTÜERZENDE NEUBAUTEN. KRAFTWERK were the ones that helped crystallise the ideas in the first place; NEUBAUTEN helped build more crystals and then break them down. Others (favorites and friends but not necessarily influences) include LUSTMORD (for the common sense), WHITEHOUSE (for the panache), JLIAT (for the concentrated loneliness), ACHIM WOLSCHEID (for the inspiration), KLAUS NOMI (for the humor), DIAMANDA GALAS (for the vocal stylings), SLEEP CHAMBER (for the feelings) and a host of others I can't remember but will as soon as this is done. Oh, and MUSLIMGAUZE and COSTES (for just being there and being themselves)!

\*I figured out EINSTÜERZENDE NEUBAUTEN already, can noise be perceived more as mental music as opposed to conventional 'body music' to which you can dance, headbang, toe-tip or whatever to?

I think achieving a sort of unity - in practice and in the practiser, in sight and in sound - is the important thing. I mean, if I can unite as many of the German experimentalists as possible (as I'm currently trying to do) for one series of recordings using my techniques, I think I'll be starting to do all right.

\* You also told me that you did a bit of radio broadcasting... few readers will be able to hear your show, please tell a bit about it anyway.

I like to think of "Hello, Dummy!" (the name of mine programme, 10P-12A, from KCSB 91.9 FM, University of CA @ Santa Barbara) as a shill for the experimental community. "Noise" (the term) reminds me of something Z'ev once said: "Music is sound you like, and noise is sound you don't like." With that rationale as a inspiration point (smooch!), I'll play anything that seems to be involved in that community, be it Chris Watson's Audubon Society recordings, AUBE's glow-lamp work, or the social comment of WHITEHOUSE. Now, there are factions in experimental music that sometimes seem to be at odds with each other - fortunately, this seems to be fading as communication rises to the fore. (Anyone out

there that reads this, that has experimental materiele they'd like to send, feel free to do so! The way I see experimental music is such that it's like a vast splintering of sciences - all are working in various disciplines (sociology, ethnography, anthropology, etc.), but towards the same end: knowledge, or self or of world.

\*You have a release planned via Amok Books in California. How did this come about. They normally publish books, do you think that your music has a 'counter-cultural edge' like their books?

The release was actually "Rome", just the way it is, through the Amok Bookstore (now Koma Books) in LA. Stewart Sweeney and Dan were kind enough to make this possible, and so it is. My music has no political or counter-cultural edge because I've seen those types of people as stooges for distraction. This means distraction from what's important in life, what you're really supposed to be doing with your life - however. I don't know you (in particular or in general), so I don't know what that is, exactly. It's all up to you, ultimately and penultimately.

\*I just read an interview with Dan Weizmann in Angry Thoreauan. He told about that he just bought over the shop instead of being the manager.. he also told that he had a taste for 'way-out music', guess this is where you guys come in?

Yes, Dan is a good friend - he took the Rome recordings into the store and was very kind to do so. All thanks to him! It's available from their address for \$4 (plus postage). Angry Thoreauan is a fine magazine indeed. It's where I'd found Timothy Leary's address so I could tell him about my compositional technique. I went to his house but he threw me out. Three months later - HE DIED. Coincidence?

\*You're the one who is writing the lyrics for Disappointed, could you tell a bit about the lyrical themes you usually choose?

I've gone past (not to say that I reject it) singing lyrics from now on. I'll write them and possibly include them in the releases, but I haven't come to a conclusion vis-a-vis whether the lyrical tradition is applicable in experimental music any longer. I think I should depoliticise the process and concentrate on sounds for now. The lyrics, as they are, deal with telling the story of the song and nothing else.

\* Tell me about life in LA. It seems to be a bit of hellhole, too many cars, too many people coming in from all over America to get their share of success and suntan. Pretty much like lemmings, huh?

Ha ha, LA. When I visited Amsterdam in 1992, anyone who'd found out that I was from LA asked about the riots. Nothing but the fucking riots! A guy got shot down the street from where I lived (one of the 52 or so fatalities), and I hopped the next car out to Ventura, watching the city burn, through the back window. Now you look around Southern California, most everything's built back up, glossed over - it's like it never happened. Very strange. Now, everyone's building and making it seem like the economy's great, full steam ahead and all that - I still remember the recession, and I hate looking at abandoned, tastelessly built buildings when economies crumble. However. The public image of LA is a false one! The jocks, the pimps, the muggers and huggers, the criminals and the scum of the earth generally DO NOT hang out a record stores, or bookstores, or experimental concerts, or Albanian restaurants or live actions of any kind! They also do not take the Coast Highway, which I love dearly. So, it all depends where you're looking and where you're going and if you don't look where you're going. All you doubters - come on! I'll tell you where to go in Southern California that will take your breath away

and give it right back to you!

\* Do you define yourself and the band as a part of the noise scene - or can one speak of 'a' scene, do people help out each other and have a 'zine of some kind?

Scenes are for accidents and death. It's a semantical dodge, perhaps, but I think of this as a community. A community that's fractured and fractious at times, to be sure. However, this email thing is a godsend - if only more people would communicate on their actions, and exchange ideas! I hear legendary tales of the mailart era, or the home taping era. These should be followed by an era when all of the ideas that are to come, and have come before, are shared within the community. Sure, you might not like what the other guy is doing, but don't cut him down for it! That's a waste of time and a distraction. Distractions are killing the vital work that needs to be done here and now. Just concentrate on your work, leave what you don't like to heaven, and so on. You never know when that man you just emasculated is going to create the music that makes you feel like a real woman!

THE END



Damnation a.d is one of the darkest & heaviest bands I've ever heard and in alltime fave of mine. The vocalist, Mike, answered my questions. Actually I had it planned but, I never got around to come up with that second load of questions they deserved. I am disappointed with myself. -Mikko

KAO: What's with the a.d?

MIKE: The a.d. was originally added because before we became a band it was just a side project with Ken and I. He was still in Worlds Collide. So we just wrote a couple of songs on the side. Then when we became a full band we added the a.d. which stood for After Death. Meaning after the death of the project.

KAO: Since you are straight edge, then why aren't straight edge dealt with in the lyrics and why aren't there X's all over the place?

MIKE: The reason you wont see many X's on a damnation record is because only Ken and I are straight edge. I always put X's on because I believe that I am promoting a very positive lifestyle when I do. When I was younger I looked up to other bands and followed their example. So if kids follow mine for any reason I hope it is in a positive way.

As for the lyrics, once again we are not a straight

edge band. We don't have a message we want to promote. All of us are in this band because we love music and we have a lot of fun doing it. Also there are very few things that I believe in enough to really want to try and change peoples minds. And I wont use the band as platform for that.

KAO: Doesn't it piss you off that some kids go militant straight edge just to be somebody, and then on top of it make straight edge in general look bad by harrassing everybody who aren't hardliners?

MIKE: Seeing kids who are overly militant about straight edge worries me. They are always the first to go. Anyone who shuts themselves off from the rest of the world because of their beliefs is going to lead a very miserable life. Which usually means that they end up drowning themselves in the same substances they used to abhor. I try not to let it bother me though. I am not straight edge so I look good for other people. I do it for other reasons, so they have no impact on my life. Other than make me laugh.

KAO: Why was it only you and Ken playing on the Dead Beat split?

MIKE: We recorded the song that ended up on the Dead Beat split before we were a full band.

Band contact:

Damnation a.d/P.O Box 4086/Rockville, MD 20849/USA or [dmnationad@aol.com](mailto:dmnationad@aol.com)

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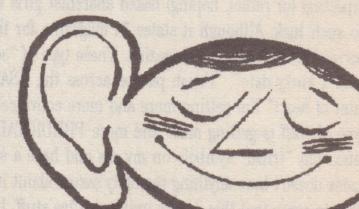
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#### THE JOKE'S ON YOU#7

(36 pages A4ish, Pobox 14088, Berkeley, CA 94712, USA)

The animal issue w/ stories (personal & not) & facts on various creatures, some of which I only knew by name beforehand. & yeah, its pretty punk too. j.

#### REGAR WEGLAR#9

(40 pages, A4, Pobox 578174, Chicago IL 60657, USA)

I got this yesterday & w/ trembling hands & a sizzling heart I started reading. It was like I had found a long lost friend. Unfortunately I started reading quite late, so I stayed up until 3 o'clock in the morning, just to finish reading, not because of the deadline, no(it was overdue anyway), no because of all the clever & eloquent words Reglar Weglar spew out in their fantastic zine. The intelligence & shrewdness they posses at Reglar Weglar is inexpressible, dare I say unutterable...!The amusement, the humor, ah touché. Feature on the death of alternative rock, lots'n'lots of readers letters (maybe you should cut down on that part next time)reviews, i/w's w/ Nerd Pipe & Vermicious Knid + Short story & reviews & much much more...Applause, applause (oh by the way Chris A, it was I who reviewed the #8)... no seriously, this is a great zine, I really like it. A lot...Allergi

#### CRACKED#2

(Postfach 107, 1060 Wien, Austria - 50 A5 pages, free/trade - e-mail: georg.gartgruber@orf.at)

This is a zine like Six Hours One Week who is generally into experimental 'way out' sounds and visions plus a great portion of wicked humour, plus nice looking cut & paste layout. This one is the 'Headbanger Issue' I'm not sure I found out exactly why, yet. Inside you can read about who killed Gianni Versace, Man Or Astroman? and horror film instructor Corman Price Poe. There are also all sorts of facts - Cracked has a thing for facts. And probably does a big job finding the somehow odd facts like the ones in this issue about pornography and fatness. There is also music reviews of a wide spectre of music plus an interview with Marhaug, which is about the only thing that reads in English - everything else is in German. It's worth the effort of getting over the language barrier - but hey, if you ever were able to read Metal Hammer, You'll do fine! Good and available for the price of postage. Torben

#### FLOUR POWER#8

(\$2 ppd. 40 A5pages, Rejoice, Pobox 78068, 2606 Commercial Dr. Vancouver, BC, V5N 5W1, Canada)

Interview w/ Brob from Tilt! zine/distro where he among other things talks about his past experiences as a vivisectionist & a good, not-condemning one. Also articles & opinions on stuff like rape, animal research, anarchist pirates & vaccination along w/ scenenews & a fairly big reviewsection. A good thing about the articles, is that Rejoice puts effort into not just making it a redo of the same old well-known political/animal rights leaflets. jak.

#### KÉROSÉNÉ#5

(BP 3701, 54097 Nancy Cedex, France - 60 pages, A4, 30 Ff ppd - in French)

A zine in French from the Nancy area, which is up in the northern regions of France. It's all written in French and seems very involved in the local scene. Generally seems to cover the hardcore, emo and punkrock. Another issue is probably already out by now, see also the 'The Way Cookie Crumbles' compilation. I've lost my copy this zine somewhere - sorry. Torben

#### TASTE OF LATEX#14

(can't find the address, it's in San Francisco of course)

This magazine I had been looking forward to get, as it was described as "punk porn" I was expecting (or rather, hoping) naked anarchist girls with green hair and safety pins in their elits. But no such luck. Although it states "A magazine for those who test their limits" this is nothing but a boring S&M/latex/tattoo magazine. These type of "sexual limits" I can do without. With articles like "Get a kinky date", "Fetish parties across the USA" and "Blood rituals; scarification is not for the faint of heart" I'm getting more and more convinced that these are the true CONSERVATIVES. This type of stuff is getting more and more PREDICTABLE. It might be because I don't like to dress in latex, put "tribal" symbols on my ass and have a stud in my tongue, but I don't think so. Taste of Latex doesn't have anything remotely sexual about it, and I think that even the latex/S&M people will have to agree that this is very unimaginative stuff. I'll take Playboy anytime before this shite. Boring. -Lasse M.

#### MUUNA TAKEENA#4

(24 pages A4, available for used stamps, non-sport trading cards, chocolate or the usual trade. T. Palonen, Hepokuja 6526, 01200 Vantaa, Finland)

Photocopied zine w/ reviews & mailart, I found especially the latter interesting. j.

#### Book Anthology COMPILATION

90 pages A5ish, DIY bound.

She Gets Angry Press, Pobox 14088, Berkeley, CA 94712

Collection of short stories, poetry & artwork, the firstmentioned generally reminding me of stuff you'd have found as short stories in JoinKao. I gotta write more about this in the next ish... jak.

#### FIGHT FOR YOUR MIND#1

(48 pages A5, \$4, F. Soyer, 47 Ave. Gilbert Roux, 03300 Cusset, France)

"DIY punk zine", all in Francais. Timeless in look&content - cut'n'paste & not wasting any time on trying to be hip or even up-to-date. Has a petit story on Operation Ivy, stuff on the Leonard Peltier case & interviews w/ Boycot, Das Klown, Fleas & Lice. Has promised that the next issue will be in English. jak.

#### MAXIMUMROCKNROLL#178

(1000 pages A4, Pobox 460760, SF, CA. 94146-0760, USA)

A zillion ads, acres of columns & reviews. Too many interviews with lame necrophile Elvis-impersonator-garage-bands. 8 pages of economy-related articles make this an Economic Special Issue. Brian Dominic's article on dual power is an informative read while Jason Toon's & Nathan Berg's pages are merely columns on economy. R. Baghdad combines the economic aspect with the popular sell-out-aspect in an article on AK Press-sins. Too thin. LarsK

#### GEARHEAD NATION - newsletter

(8-12 pages, 30p or an IRC, 57 Staplin Lawns, Baldyole, Dublin 13, Ireland)

A free newsletter from Dublin. This is the effort of yet another individual dedicated to the scene for alternative music in his town, especially the Hope Collective - and writing about it, going to shows and setting up some and generally being very opinionated about everything. Lots of reviews, an overall good attitude and an witty pen. Cool for what it is: a free newsletter. Torben

#### NATURAL MYSTIC#6

(16 pages A4, \$2, CC 3893, Correo Central (1000), Argentina)

Once again I regret never having learnt Spanish; this is the self-acclaimed SouthAm alternative to HaC or Profane Existence & altho Natural Mystic unarguable is more of a closer to the standard of an average zine than to the former, it provides a lot of information hard to find elsewhere. Has i/w's w/ Age Of Quarrel, Difficult Face & Enot - all bands that are unknown to me as well as w/ the Californian X-It. Has a shitload of zine reviews & other stuff I can't read either. jak.

#### AGREE TO DISAGREE#4

(64 pages A4, Pobox 56057, 1st Ave. P.O., Vancouver, B.C., V5L 5E2, Canada)

This canadian zine criticizes Kao's layout, so I'll criticize theirs for a start: It's straight boring, functional & orderly 1-1. Reviews & interviews (Another Joe, Reset, UK Subs & Anti-Flag), columns contain many righteous opinions. Interesting article on anti-nuclear civil disobedience, but apart from this: too pale. LarsK

#### PILOT#14

(56 pages, A4, X-Mist, Postfach 1545, 72195 Nagold, Germany)

K.H. Stille has certainly had a big impact on this issue, resulting not only in for me the ignorant foreigner jokes I never get & more visibly girls in swimsuit on virtually every page. Otherwise this issue has Exploited (yes! Exploited! Hot damn!), Headbutt, Splintered/4th Dimension & lotsa, lotsa relevant & irrelevant opinions. jak.

#### FLIPSIDE #109

(too many A4 pages to count, \$6.00 ppd. POB 60790, Pasadena, CA 91116, USA)

A Californian slant on things that you can read in English. Columns, poetry, comix. Interviews with Nashville Pussy, Sick of It All, Pennywise, Rocket From The Crypt, Shoegazer and many more. Music and zine reviews. ArkWard

#### FLIPSIDE#110

(too many A4 pages to count, \$6.00 ppd. POB 60790, Pasadena, CA 91116, USA)

One thing that must be said about Flipside is that they didn't change their editorial style after going national in the US, not at all. They're still making the same old pile of shit, ha, ha. This one is especially interesting. Todd went and talked to Tim Yohana and Jen Angel about MRR and the two of them. An abundance of interviews f.x. Super Chunk, Grome Cranks and a feature on something as delicate as punk porn and Oliver Stone (no, two different features if you started wondering). This is the best I've seen from them for long, provocative (by American standards), entertaining and informative to the point of overload. Torben

#### END ON END#?

(40 square pages, Henrik/Bridge, Box 1903, 58118 Linkoping, Sweden)

By far the best thing I've read the last few months; on the surface its a SxE zine of the more personal orientation, but is a superbly written one of the sort. Has a great interview w/ Trusty, that I never cared much about musically, but I feel urged to check out again now as well as stuff on new Swedish (& one Finnish bands) & some of the best socio-political articles I've seen in a Scandinavian zine in quite awhile. In Swedish. jak.

#### STRONGLY OPPOSED#1

(28 pages A5, \$2, Pobox 892, Wolverhampton, WV1 1XP, UK)

For me this is worth it for the Battle Of Disarm & Disclose i/w's alone. On top of that you get Yippiecrusher & Active Minds & altho I agree that the Bobs have interesting opinions on everything & isn't afraid of voicing them, heis among the top2 of UK scenesters that has been featured in entirely too many places (the other one being Dick Citizen Fish). No reviews in here, but interesting thoughts & stuff instead. Recommended. jak.

## ANGRY THOREAUAN #19 & #20

(POB 3478, Hollywood, CA 90078, USA - 76 A4 pages, \$5 surface/air add one)

In #19 you find the usual plus interviews with: The Toilet Boys, DJ Ice Twat, who end up treatening with layers and worse.. Skabs, Vertical After (lunatics) and more. The Rev takes it on him to be the English teacher of zines, I think he's loosing perspective on this one. Nevermind, Enlish is nät my first language, anyway. In #20 Rev. Randall Tin-ear has once again, come up with a fine piece of work. The whole issue is dedicated to LA so this means less focus on music this time 'round, except for reviews. The Rev. is one hell of a writer, in my best judgement, and always has interesting tails to tell from his life, this time about the hardships of a 'MeJob' at Cedar-Sinai Medical Center which he endured for two months. AmoKoma Books interview and a lot more. AT spits and screams in the face of political correctness, good taste and in-crowd cool - and still lives up to it's name after ten years existence. Mr. Henry D. Thoreau would have been terrified if he could see what his name and ideas had inspired, he was a religious, nature loving quiet man - for christ's sake. But if YOU dig punk rock, rambling gonzo journalism and sex - here is your chance. Guest contributers: everyone's favorite, The Loser, and of course the regular diary-like article by phone-sex missstress Miss Monique Dominix and others. It's all there ... the best thing to come out of Hollywood for a very long time. Torben

## THUNDERPUSSIES AND MELTED

### ASSHOLES#2, in German

(Andy Earlytype AKA Andreas Klinger, Schulstrasse 15, 76571 Gaggenau, Germany, 3DM + p&p, e-mail: Earlytype@aol.com)

Garage views and news from Bantam Rooster and Beatnik Termites, a big King Velveda interview and the usual music and zine stuff. Head on r'n'r attitude spiced with well-hung model pixs all over, this is a case of severe oral fixation, this guy likes tits, big ones.. As a special treat the whole thing comes with a special edition of King Velveda work. In case you never heard of him he's an ultra triple x-rated comic artist. ... Cool! heh heh he... Shut up Beavis [Islam]. Leave Net Nannys and persons under 18 behind, if you are going into 'the black forest' for wood. Torben

## PSSST...#3

(80 pages A5, Tea Hvala, Slovenska 31, 5231 Sp. Idrija, Slovenia)

Stream of consciousness type of zine, partly in English, partly Slovenian. Turning things inside out to be exposed & devoured by the "truth" hungry audience. I ate all of it, taking some big chunks & maybe - because reviews are due today - didn't digest it properly. What strikes me the most tho, is that all the living characters has been erased unless they're members of the grey mass, people that are never let in under the skin, like truckdrivers in Germany or the male subversive pig that tries to buy sex under the - for the female part - most uncomfortable conditions. In that case the characters remain faceless & described only through a few short, most essential acts. Good very graphical art & written contributions from other talented people as well. jak.

## THE JOKE'S ON YOU#6.

(32 pages weird size (A5+), PObox 14088, Berkeley, CA. 94712, USA)

This seems like Jen's solo-project, info's hard to find. Layout is cut & glue-type/aesthetics. No columns, no reviews, just Jen's personal gallery of heroines & subjects: Interviews with Lydia Lunch (old & stolen but interesting anyway), Jane Wiedlin (of Frosted) & Exene Cervenka, some pages on Kathy Acker (obviously written before her death) & some pissed-off opinions & statements. A fresh breeze in the sewer of punk-zines. LarsK

## OX#29

(132 pages A4, J. Hiller, PObox 143445, 45264 Essen, Germany)

The stories on Birdnest, Bad Vuguum & Wolverine Records, Hellacopters, Samiam (back on an indie), Oxymoron lots of other - the mainstream of the underground & every issue comes w/ a free compCD too...j.

## WARHEAD#14

(36 pages A4, Goran Ivanovic, Vrhovci, C. XXI/25, 1125 Ljubljana, Slovenia)

Warhead goes newsprint for the first time & this one looks & feels almost exactly like an issue of Profane Existence & is just as good. Has Man In The Shadow, Groinichurn, Global Holocaust, Foray, Kontre La Pare, Los Crudos, Freak Show & much much more incl. scenereport & political stuff. I really really hope this is the start of a new era for Warhead. jak.

## RESURRECTION#2

(28 pages A4, Apdo. Correos 613, 29080 Malaga, Spain, outlast@vnet.es)

I/w's w/ Integrity, Abhinanda, Own Fight + articles on bands like Snapcase, Cro-Mags & Kindred as well as several Spanish bands in the musical field. There's an enormous Spanish speaking HC scene today & this zine has the potential to become the official bible here. jak.

## MAC PARIADKA#9/10 - anarchistyczny magazyn autorów

(M.P., P.O.Box 67, 81-806 Sopot 6, Poland)

This is a hard task. How do one review what looks to be a fine publication when it reads in a language that is totally incomprehensible.. Well, first thing - it's in Polish. There are articles about what I make out to be: NATO, Iliteracy, libertarianism, history, Ebola interview, reviews and more. The single most useful thing I came across here was the language guide to the happy hemp smoker - and what seems to be a well informed article about the matter. Here is a little dictionary which will help fiends of the green stuff on trips to exotic places.. Kanap, rumun, cinepa, canaib, kanas, cana, kinif, cannabis etc. etc. About all anyone needs to get by, huh? Wish I could have read more of it all. Torben

## ANTIPODER#9

(64 pages B4, MGS, PObox 8035, 33200 Xixon, Spain)

Partly in Spanish, partly in English. Interviews w/ a former butcher who turned veggie, Cress, Coche Bomba. Very honest & devoted guys & a cool zine as well that could easily develop into something unique & special. jak.

## FECAL FORCES 'zeen#5

(Fecal forces Prod. c/o Boris Kitz Milakovic, Sv. Duha 30, 34000 Pozega, Croatia, \$5)

Kktz sung for a hardcore hand once and have a couple of noise projects and takes a keen interest in sex with sém undertones. This zine is not the newest one available, but you won't waste your \$\$ if you're interested any of the things Kktz is and the (central) European scene. He has done an impressive job - writing most of it in hand. It's clock-full of addresses and info - all in English. Be blessed another hyper-active individual of the music underworld. Torben.

## COUNTRYCIDE#2

(56 A4 pages, Henrik, Ingefärgatan 3, 27138 Ystad, Sweden)

The European PunkPlanet (only a tad more emo) & a great version as well. This issue has Boy Sets Fire, Theo Witsell, The Make Up, Separation, Serial Cynic. Highly recommended. jak.

## MOSHABLE#17

(56 A4 pages c/o L. Krog, Købmagergades Postkontor, Købmagergade 33, 1000 Kbh K. Denmark, 40 ScanKroner, 30 FMK, \$6)

DRINK & DRIVE#1 (Michael M Pedersen, Sondervangen 70 v 35.8260 Viby J Denmark)

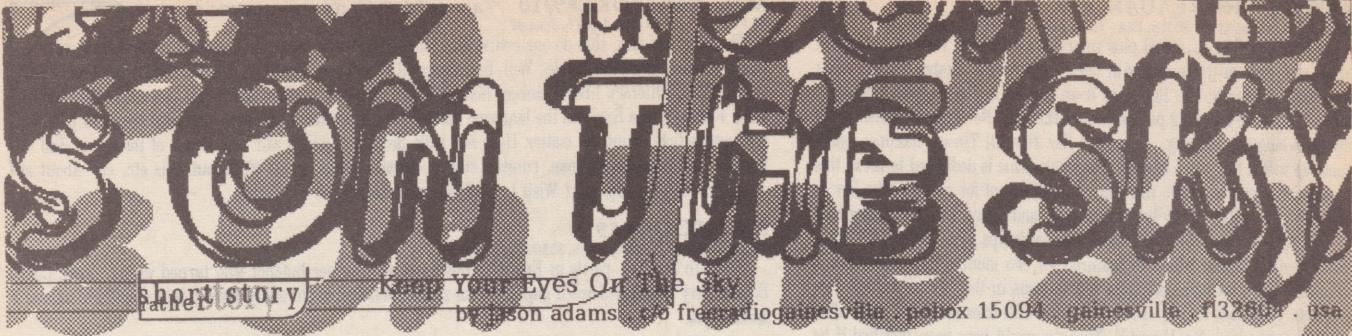
ANOTHER FINE MESS#4 (Bowy, Schepenhuisstraat 66, 8510 Rollegem, Belgium) - all in English.

For a change, a review of some good old fanzines, the printed stuff yes! Starting off with oldtimer Moshable, going for a good ten years now. (<http://www.markham.dk/moshable/default.html>) Still remember when founder Lars & me were trading livetapes back then & he sent me the first issues of his then, pretty hardcore orientated mag. In the mean time our mutual tastes have come a lot closer & Moshable has become one of the leading (if not theel) punk & garagemags from Europe. Just look at these bands interviewed: Electric Frankenstein, the Drags, big favourites Zeke, Shake Appeal (great gig at the Pit's last thursday & a decent turnout of some 35-40 people but still not too many out of towners), the Grinners (here's a 7" that's one my wantlist ever since I read the review in Another Fine Mess-see further on), an actual ok interview with Dave Crider and for the filmbuffs a well documented article on Doris Wishman vs Chesty Morgan (as a free bonus from yrs truly, a Dorish Wishman page <http://www.itp.tsoa.nyu.edu/~student/peggy/> there's a Chesty page somewhere on the net too but I forgot to bookmark it). Moshable plays a leading role in the uprising of Scandinavian rock&roll, they were among the first to point out what a shitload of good - & then pretty much still completely unknown - bands were out there. This is where you'd have read first about Turbonegro, the Hellacopters etc and they did more, cos Lars also started the Bad Afro label which is exclusively releasing 7"s with Scandinavian bands & is actually one of the most succesful 7" labels in the world (I'd wish I could run the same numbers as him & actually be able to unload them onto the world, unfortunately not but I digress...). They also set a good example in general, Scandinavian bands & labels are getting worldwide attention (did I mention, Moshable is written in English, just like all 3 fanzines reviewed here), other people thread in their footsteps & start their own zines.

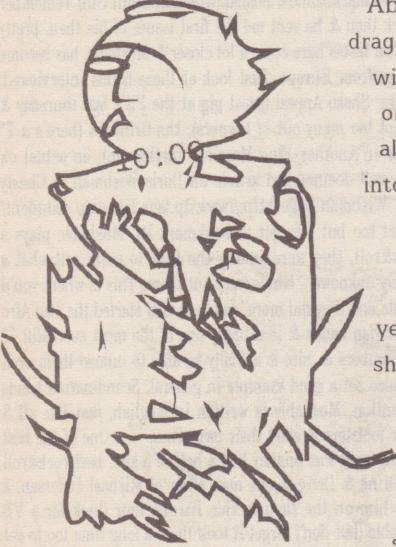
One of the best examples would be Savage from Sweden (& for as long as it was up, they had a hell of a site, best rock&roll site on the entire net) & also this brandnew mag, Drink & Drive, a one man affair of Michael Pedersen, a very dedicated fan as I could witness when I met him on the Danish Vice Barons tour (look for a VB interview in issue#2). D&D is not as glossy as Moshable (but don't forget it took them a long time too to get this look) but in approach they're very similar, even some of the interviewed bands are the same such as Electric Frankenstein (yup, Scandinavia loves them) or Shake Appeal. You also get the incredible Temporal sluts from Italy, Splash 4 from France, los Assdragers from Spain, the Steve McQueens from Germany & a Demolition Derby feature, so all in all D&D is a bit more focusing on the rockin' Euro scene & as the cover proudly proclaims 'absolutely no weakassed pop punk shit whatsoever', so no crappy Swedish poop.

Then onto Belgium & long time scenester Bowy's current solo trip (well he gets a little help with reviews & interviews, but still, it's mainly just him) Another Fine Mess. After the first couple of issues he was a bit disappointed by the lack of response, but a recent trip to San Francisco gave him new inspiration (& an opportunity to do a lot of interviews). In their review Moshable wasn't too fond about the cut & past technique, but hey that's punk & actually this 4th issue is pretty legible (you should see some of the old Pit's bull mags that Bowy did). Back to business now : interviews with the Loudmouths, Stisism (yeah!) & the Stallions from NY, the Hippies, the Beautys, a special about Bad Afro records (see above) & New Red Archives (with a reprint of a column by Chick from NRA that gets my full support), the Chinese Millionaires (not thee best interview though) & even a Belgian band, our own punkpride the Hot Rod Honey's, a very intriguing article called 'how punkrock is picking one's nose' (very according to the writer, hope he didn't start a new trend or I won't be shaking too much hands anymore). Anyway, if you dig the kinda bands, I can recommend you any & all of these three fanzines, which will be a welcome change from your usual diet of Flipside's & Maximumrocknroll's. Kris





I was shaking violently as I walked, stumbled up that endless hill. That night, the tips of the powerline towers were silhouetted black against a white blizzard background. I kept coming and going, slipping in and out of reality from the punishing ice and snow beneath my now purplish bare feet. I thought he was going to kill me up there and blame it on the snow. From behind his camouflaged, insulated parka I could make out shouts of how I was "always trying to antagonize them". As though I had absolutely nothing better to do with my time, as though I had some irrational grudge against him for brainwashing me as a kid into thinking he was my real dad. And why would that be so fucking irrational?



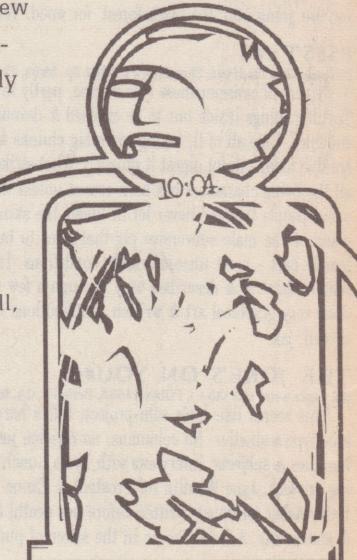
About twenty minutes before he had dragged me out of the house by my ear, without even letting me put on shoes or socks or coat. My sister, who was also my best friend, and I had gotten into a mini-fisticuffs and I had thrown her Raggedy Andy across the living room, causing it to hit the wall with a thud. Being a typical 12 year old / 7 year old interaction I was shocked when the man lumbered into the room, stinky cigar hanging from his mouth, head held high, eyebrows low in anger. I stood there in my plaid pajamas staring back at the man in stepchild

defiance. His red face twisted into an insane grimace as he grabbed me by my ear, yanking it painfully and slamming me into the wall. I stood there shaking, dumbfounded as he reprimanded me and slipped into a thininsulated parka and boots. I thought maybe he was going to go on a walk until he cooled off or something. I was shocked and confused and scared when he gripped my arm painfully and pulled me out the door into the howling high desert wind and snow. My ears and face were quickly getting so cold that they began to feel as though they were actually extremely hot instead. Out into the iced-over driveway I slipped and stumbled as he barked at me like some fucked-up man-dog mutant. I tried to run away, back to the house, screaming for my mom as I ran, but I slipped and hit the snow covered ice hard. I felt like that Raggedy Andy as my bare fingers pierced the snow drifts that had gathered at the fence to our house. The man grabbed my ear again and yanked me back up. As the snow and wind whipped my face he told me that

nobody in the family wanted me to be a part of it anymore. I started to cry and all the emotions converged and I told him I would kill him the first chance that I got, he threw me down in the snow and towered over me like a deer-hunter who had shot his prize buck. He barked orders at me again, drill sargeant in camo, "get up and keep walking or you'll pay for it later." We had been climbing that endless hill and as we finally approached the summit, a gate came into view

which he unlocked slowly and awkwardly.

We descended down the hill, I started thinking about what hell would be like. I had heard that it was



your worst fear repeating over and over and over. "So this is hell", I thought, not even kidding myself.

*Beezlebub descended slowly from the heavens and took the form of the man.*

Whatever happened next down there by those powerline towers out in that desert, i don't remember now and probably never will. I just remember that it seemed like we were down there for an eternity and that when it was finally over, and I somehow physically survived the long blizzardous walk back to the house barefoot in pajamas nothing was ever the same in our family again.

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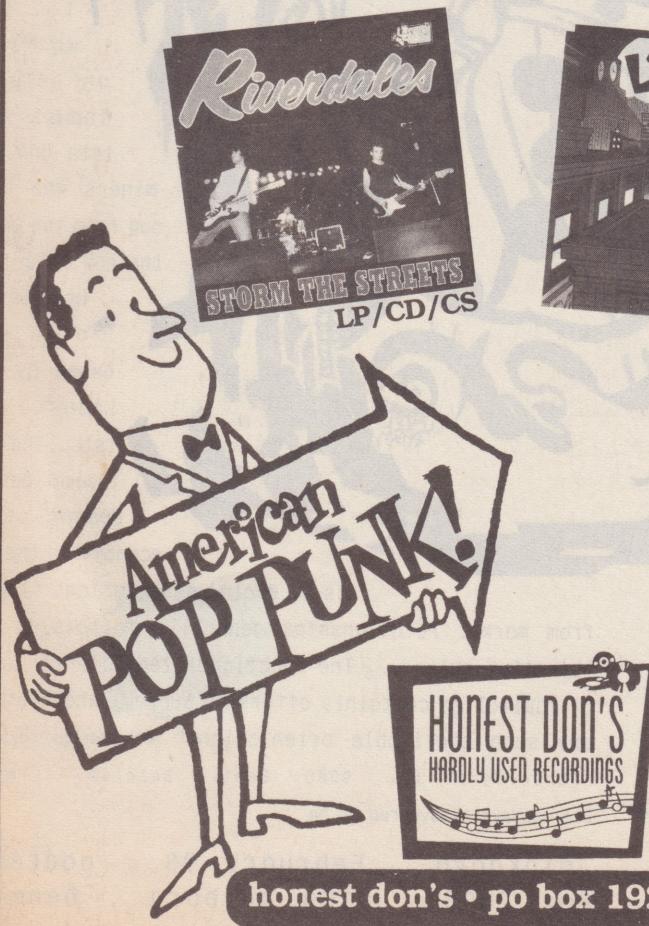
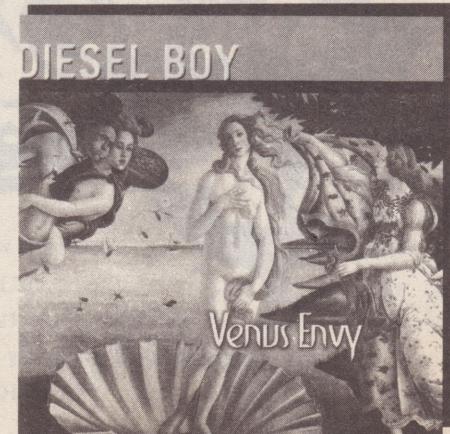
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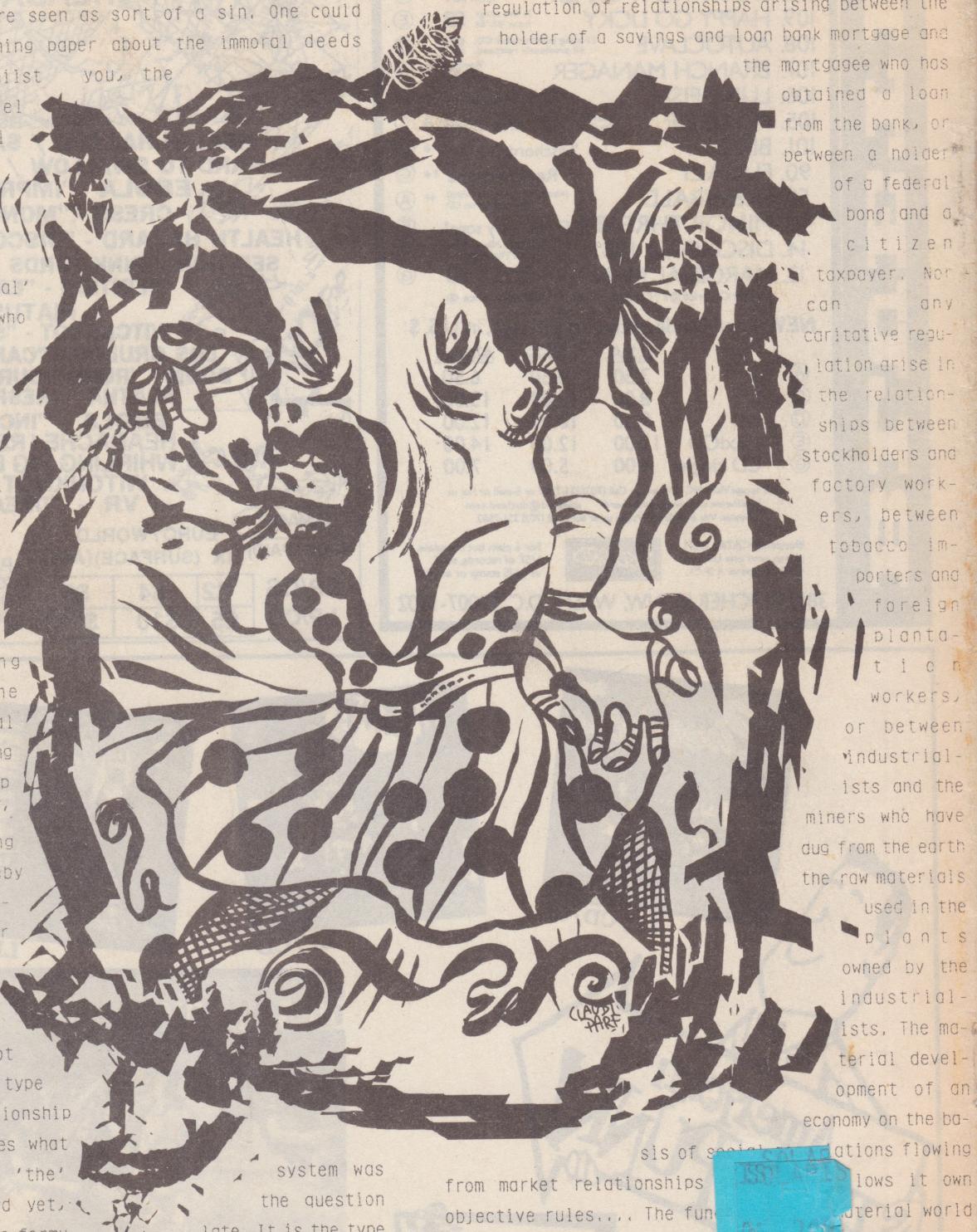
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the cause to the effects. The media supported us every morning with factsheets of who did what wrong. Very rarely it was said that these guilty ones were only puppets, only cogs in a machine. Almost everytime the 'guilty' ones were being accused of acting immorally. Their actions were seen as sort of a sin. One could read in the morning paper about the immoral deeds of evil people whilst you, the reader, can feel right, a moral knight. The effect was that a new group got formed. The group of the 'moral' ones, of those who were morally ok.

In my opinion, this is the cause of the stranding of what could've been a movement of hope. Instead of that movement, there came into being a group (the rightful, moral citizen) accusing another group (the 'guilty' ones) of acting immoral, thereby totally neglecting the deeper mechanisms that make this system what it is. Not at any time the type of social relationship that constitutes what can be called 'the' questioned. And yet, it was so simple to formulate a social relationship that determines in what way we interact with eachother, it is that type that allows the identification of oneanother with the function. It is that identification, that idiom that got questioned in the 1997 Belgian media. Never was it the function itself The people, because of the media or the media



system was the question late. It is the type of social relationship that determines in what way we interact with eachother, it is that type that allows the identification of oneanother with the function. It is that identification, that idiom that got questioned in the 1997 Belgian media. Never was it the function itself The people, because of the media or the media

because of the type of social relationship it is based on, failed to formulate the question of social relationship. I will quote someone who has formulated it pretty well: Max Weber, 1913: "There is no possibility, in practice or even in principle, of any charitable regulation of relationships arising between the holder of a savings and loan bank mortgage and the mortgagee who has obtained a loan from the bank, or between a holder of a federal bond and a citizen taxpayer. Nor can any charitable regulation arise in the relationships between stockholders and factory workers, between tobacco importers and foreign plantation workers, or between industrialists and the miners who have dug from the earth the raw materials used in the plants owned by the industrialists. The material development of an economy on the basis of social relationships flowing from market relationships allows its own objective rules.... The fundamental material world of capitalism certainly offers no room whatever for any such charitable orientation." Wim Vandekerckhove, Fransevaart 17, 9000 Gent, Belgium, e-mail: wim.vandekerckhove@rug.ac.be

JoinKao#6 . February 98 . address:  
Box 2003 . 9100 Aalborg . Denmark